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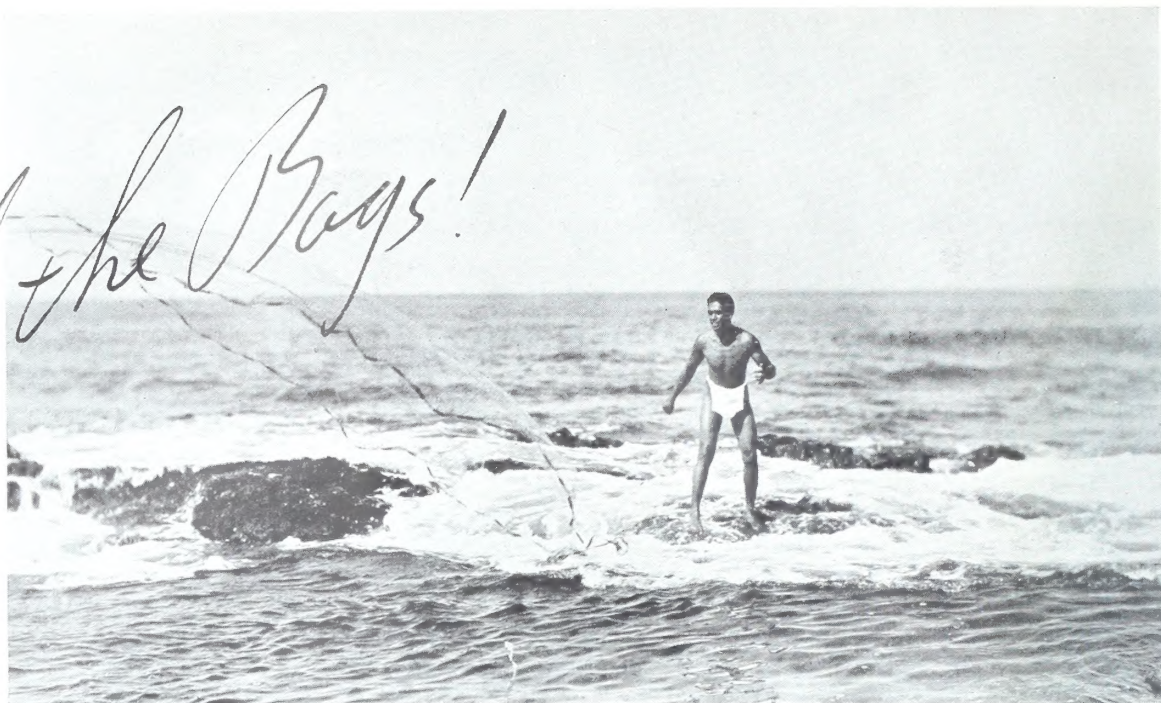
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THIS American home in Honolulu follows the architectural lines of the ancient grass hut, its Polynesian prototype shown above left. The high peaked roof, once thatched, now tiled, makes for cool spacious interiors. The modern architect has extended the long sloping lines of the roof in a graceful overhang which shelters the open-air porch.



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LEFT: At Waikiki—Try to top this gate for originality. It's made of surf-boards graduated according to size. The highly polished boards are bound together by heavy iron bands which also serve as hinges.

RIGHT: Orange and red flowers of the wiliwili (erythrina) tree add a burst of brilliant color to the tan and beige motif set by lauhala which is used for rugs and upholstery.

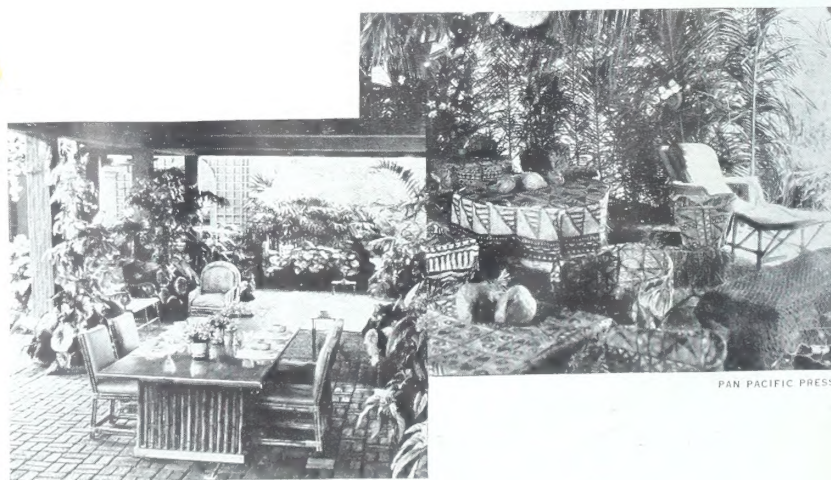
LEFT: An all Hawaiian ensemble for your porch. Furniture in bamboo, chair seats of fine bamboo rattan. The trim is old stained wood. On the table—native Hawaiian pottery.

RIGHT: On this lanai or verandah in Honolulu we found the tables covered with siapo, a Samoan bark cloth, decorated with Polynesian designs. Fish-nets are also used.

## Hawaii—The Islands of the Sun

Hawaii is one of those places you go to for a month, and stay for the rest of your life. It has everything—climate, people, color. It is this atmosphere where gardenias grow like dandelions that has attracted so many Americans from their own shores. They come with a new spirit of "colonization," the effects of which are visible in the current architecture and decoration of the Islands.

Most "colonists" are prone to ignore the native art that exists where they go. The Frenchman always takes his villa with him, the Englishman his Georgian house. But the American in Hawaii takes his inspiration from the Polynesian motifs. Instead of the parlor sofa he builds a giant hikiee, a descendant of the great-bed which once accommodated an entire native family. He covers his Hawaiian mahogany floors with lauhala mats, and finds native bamboo furniture will go where Grand Rapids' best would not. The effects are startling. His house has a distinctly modern flavor. It is as new as a Park Avenue pent-house, and yet its newness is not out of keeping with its environment. It is a logical development of Hawaiian tradition in architecture and decoration, and thus preserves the continuity of the native arts.



NEWS OF HAWAII

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# TRAVELOG

## A directory of fine hotels and resorts



**COAST TO COAST AND BACK AGAIN.** Golf-dom's spotlight swings from coast to coast and back again during the month of January. To start the 1937 golfing season there will be two tournaments in Miami, Florida, January 1-3: the Miami Winter Amateur and the Miami \$2,500 Open. Then California becomes the scene of action with four major competitions claiming prominence: the Los Angeles Open, January 7-10; the Oakland Open, January 15-17; the Sacramento Open, January 22-24; the San Francisco Open, January 27-31. Cash prizes total nearly \$25,000 in these California tournaments. On January 25 headline golf returns to Florida, the west coast this time, with the third annual Punta Gorda Women's Championship of Champions to be played (at Punta Gorda), January 25-30.

**SKEET IN THE SOUTH.** Outstanding on the mid-winter sports calendar at Sea Island, Georgia, will be the Invitation Skeet Tournament to be held at the Sea Island Gun Club, January 21, 22, and 23. The tournament will mark the official opening of an attractive new clubhouse and two new skeet layouts.

Teams from New York, Chicago, Dayton, Cleveland, and Detroit will participate, each team headed by a sportsman who has previously enjoyed skeet shooting at Sea Island. A special shoot for ladies is planned, too.

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The Vineta Hotel. A small, distinctive hotel, two blocks from Lake Worth, three blocks from the ocean. Amer. Plan—Moderate Rates. Bklt. C. A. Wescott, Mgr.

## Punta Gorda

Hotel Charlotte Harbor. Bathing from hotel. Golf, Tennis, Fishing & Quail. Restricted. Moderate rates. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

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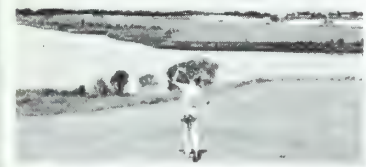
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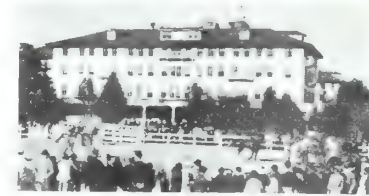
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That was the question the founders of Miami Beach put to themselves years ago. With the whole wide world to choose from, they selected Miami Beach: for its favored southern position closest to the Gulf Stream, closest to the tip of Florida and the Florida Keys; for its sub-tropical climate—its luxuriant tree and floral growth—its healthy out-door sport opportunities, the sweep of its blue-watered bays, and its eight-mile ocean beach.

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From an immediate success as a smart vacationland, Miami Beach became a world sensation in a few short years. Nothing like it had ever happened before. People realized this was not a resort allowed to grow haphazardly. The ideal of the founders was being adhered to: "We'll make it beautiful and we'll KEEP it that way." Millions of dollars poured into Miami Beach, confirming their judgment. From every corner of the country came people who built fine homes, splendid hotels, apartment houses, schools and fashionable shopping centers... to the extent of over \$54,500,000 since 1926, and more than \$22,000,000 in the past twenty-four months. An outstanding record, an amazing tribute!

## A Place with Character

Miami Beach today is far greater, more extensive, more beautifully landscaped, more magnificently built than its originators ever dreamed it would be. BUT IT HAS RETAINED ITS CHARACTER. Miami Beach has become a residential center equalled nowhere in this country of beautiful homes... zoned, restricted, controlled for better living conditions... while at the same time it has firmly established its position as the most distinctive vacation resort in the world.

This winter it is more fascinating than ever... more to see and do... more healthful pleasures, more cultural and entertainment features... more ample accommodations in every rental class.

Write to the Miami Beach Chamber of Commerce, Miami Beach, Florida, for Illustrated Booklet "I" and complete information.



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of Caesar

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ISTITUTO NAZIONALE PER I CAMBI CON I TERZI  
PIAZZA DI S. PIETRO, 15, ROMA

L'ESPRESSO



915. **ALLEN, EDWARD**, Director, U.S. Bureau of Census. Who is the most important person in the U.S. Government? What is the most important problem facing the U.S. Government? Answered all the questions in the questionnaire by the Government of 1960.

[illegible]

917. THE LATE J. N. PIVIL, JR. (1919-1990).  
 J. N. Pivil, Jr. was born on May 1, 1919, in  
 St. Louis, Missouri. He was a member of the  
 St. Louis Chapter of the Phi Kappa Phi Honor  
 Society. He was a member of the Phi Kappa  
 Phi Honor Society. He was a member of the  
 Phi Kappa Phi Honor Society. He was a member  
 of the Phi Kappa Phi Honor Society. He was a  
 member of the Phi Kappa Phi Honor Society.

919. **APRIL 1964** **PAY** The price of the story of how the State has created at It lists hotels (with rates), SARATOGA

comely illustrated brochure, from which you

9.1 THE GREAT WHITE FLEET  
its Winter cruise season, all mapped out for  
visit, scenes aboard ship, and all the detailed

923. HAWAII tells its alluring story in a series of photographs, and the very names of the places it tells about—Honolulu, Waikiki, Oahu! MAISON FINE.

924. *HOVA* (1991). The *HOVA* (Hypothetical Outcome Value Assessment) scale is a 10-item self-report measure of the tendency to use deceptive tactics in negotiations. The scale consists of 10 items, each rated on a 5-point Likert scale from 1 (strongly disagree) to 5 (strongly agree). The items are: (1) "I will use any tactic that will help me win the negotiation," (2) "I will use any tactic that will help me get what I want," (3) "I will use any tactic that will help me get ahead," (4) "I will use any tactic that will help me get the best deal," (5) "I will use any tactic that will help me get the most out of the negotiation," (6) "I will use any tactic that will help me get the most out of the other party," (7) "I will use any tactic that will help me get the most out of the situation," (8) "I will use any tactic that will help me get the most out of the process," (9) "I will use any tactic that will help me get the most out of the outcome," and (10) "I will use any tactic that will help me get the most out of the result." The scale has a Cronbach's alpha of .92 and a mean score of 3.15 (SD = .85).

How to judge quality in sheets? Would you like a well illustrated description of how to do this? Then here's a booklet for you.

926. **ANCHORING THE FLOOR BEAMS.**  
 The floor beams are anchored to the foundation by means of anchor bolts, as shown in Fig. 10. The anchor bolts are placed across, near the beam, to show just how far to tuck them in, to anchor them firmly!

927. HELP OUT. "HELP OUT. A LITTLE L.I.V.E." says this little folder. It will help you to decide whether you want an action

928. A PLAINED AFFAIR. By Charles Dickens. First published in "Household Words" in 1852. It's a delightful description of the silk trade in China as it was being (and still is) made, reprinted with colorful illustrations of several scenes from the process.

929. MADAME IS SERVED . . .  
 "MADAME" Veronique's moods is illustrated in this folder showing  
 Longchamps, modern in spirit—and  
 Chateau, with a background of French

930. THE STORY OF WEDGWOOD  
— by David B. and Oliver B. —  
history that starts with the "master potter's"  
early days, and carries down to modern  
times, tracing the origin of patterns that  
have come through the centuries to grace  
your table with distinction. JOSHUA WILSON

**931. FOR YOUR HOME,** Luce offers a little catalog of furniture, made in a factory that has been building furniture for more than fifty years. Each piece is serial-numbered and certified! Luce shows many modern and period pieces—some like the “boredom” from which many rooms

**932. LUMARITH LAMP SHADES** tells you about an exciting invention of the practical chemist, accepted at once by decorators. The colors are charming, the light softly diffused. And the shades are washable, color-fast, spotproof—almost wear-

933. COMFORT THAT PAYS FOR ITSELF  
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**935. THIS NEW COMFORT** will help you to understand exactly what the modern air-conditioning system can do for a home—make it *pleasant* in hot and cold weather—make a *birth* with it work—and all you need is indoor fresh air. It diagrams complete house plans that you can really understand.

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**936. BURNHAM HOME HEATING HELPS** all and in solving your heating problems - in keeping down costs, in understanding your heating system, in deciding what fuel to use, and what type burners, radiators, valves, and automatic control. Burnham Co., Springfield, Mass.

**937. BUILD FOR THE FUTURE.** This advice comes from the maker of a "custom made" air conditioner, which is factory engineered and fabricated, but is also co-ordinated at the factory into a streamlined unit that exactly suits the needs of your house. Learn from this booklet how it works—and what it does. **THE REMOND CORP.**

**938. PERSONALITY BATHROOMS AND CHARACTER KITCHENS** is an exciting and colorful booklet. You'll want it for brilliant new ideas, if you're going to build, or to transform an old bathroom or kitchen. All these have walls of Carrara glass that's as practical as it is beautiful.

**939. BANISH GARAGE DOOR TROUBLES** with a swift and quiet upward action door with a unique balance-lever that makes it open at a touch. This folder shows exactly how it works—how well it looks—how easily it's installed. **KINNEAR Mfg. Co.**

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942. THE HEAT EXCHANGER tells of a new type of fireplace on the principle of the warm air furnace—to circulate heat throughout the room, instead of toasting your face above a brick stove. It is really a fireplace around which any sort of fireplace can be built.

**943. WHAT THE CELOTEX GUARANTEE MEANS** is an interesting new angle to the insulation story. It shows you how Celotex is guaranteed for the life of the building - not merely to stay put, but to maintain its efficiency, and resist rot, water, and termites. **THE CELOTEX CORP.**

**944. DON'T CLIMB STAIRS** tells of a small automatic home elevator requiring only a hole in the floor and an electric outlet for its installation. See this folder for sizes and prices. **THE SHELDON L. VALE COMPANY**

**945. THE CARRIER WEATHERMAK-**  
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illustrated booklet of more than 30 in-  
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what it does. CARRIER CORP.

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THE houses chosen by the editors of House & Garden for this first Double Number of 1937 represent the outstanding new work of architects and builders all over the country. They are offered as concrete examples of the good design—sound construction—comfort and convenience which may be achieved at moderate expenditure. You will not find houses moulded for cheap mass production in this group. But you will find houses which have been carefully planned to avoid high cost without sacrificing the finish and the individuality which every house owner wants. Each one of these houses is a real home. Each one is being lived in now . . . and will be lived in, with pride and pleasure, for years to come, because it has been designed with good taste and honestly built.

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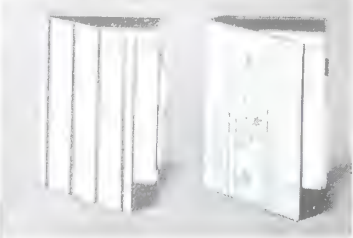
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CITY \_\_\_\_\_

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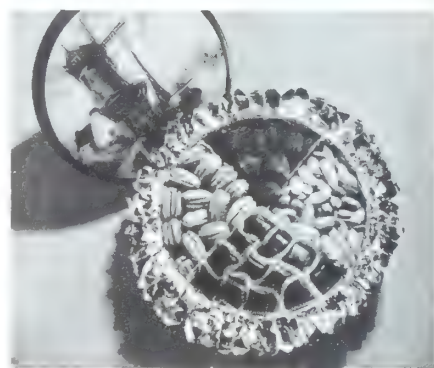
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A thoroughly pleasant case of hot water. This is a very warm-hearted travelling companion, for when filled with one tablespoonful of water it unfathomably reaches and maintains a conveniently lasting heat. Hand-quilted in peach or white satin, finished with zipper. Eleanor Beard, 519 Madison Avenue, New York, \$6.00



Way to make the longest of journeys the shortest. Simply let your nimble fingers start work embroidering this attractive needlework picture frame. The rose design of the fine petit-point tapestry is already completed; but you fill in the background. Canvas \$13.75; imported thread \$1.80 at Alice Maynard, 558 Madison Avenue, New York

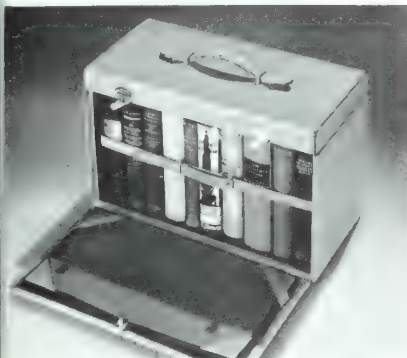




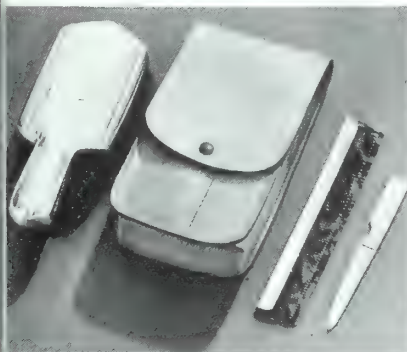
# AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full.



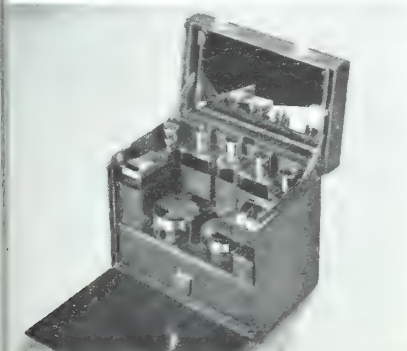
For the benefit of the worldly wise—this travelling library. In fact it's a travelling desk, too, for the top cover contains pockets for pens and stationery, and the front portion, which drops down, holds a desk blotter pad. Comes in cowhide at \$27.50, or in pigskin at \$37.50. Abercrombie & Fitch Co., Madison Avenue at 45th Street, New York



Living from a suitcase thoroughly simplified: A convenient brush and comb set for the young girl who can't be encumbered with myriads of bottles, yet covets neatness. The case is made of pigskin, while individual pieces are trimmed with sterling silver. Costs \$12.50 and it comes from Hammacher Schlemmer, 145 East 57th Street, New York



A CASE worth filing in your memory. You use this outfit if you are a busy executive, or author of sorts possibly, and find work while travelling essential. Made of natural rawhide, terribly strong, smart and durable, and lined with maroon Permatex. Contains complete indexed file. \$27.50. Oshkosh Trunks, Inc., 10 East 34th Street, New York



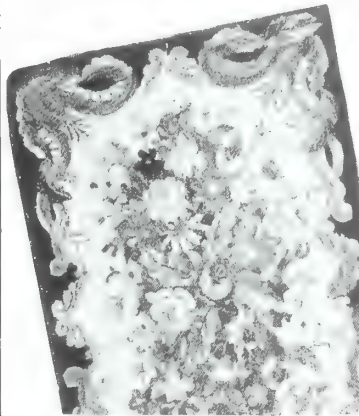
SHOULD you have a perennial desire to look beautiful, behold necessities constantly at your disposal. 10 inches long, this overnight size bag performs a miracle in compactness. Covered and lined with lizard grained calf, fitted with bottles, mirror, lipstick box and oilskin-lined drawer. \$90.00. Arthur Gilmore, 16 East 52nd Street, N. Y.



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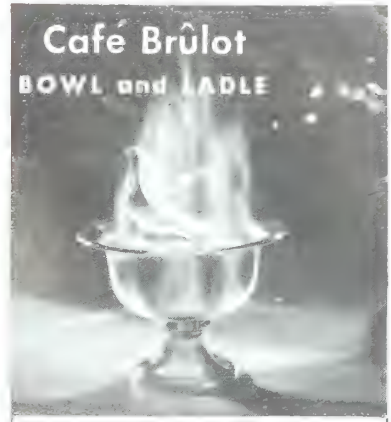
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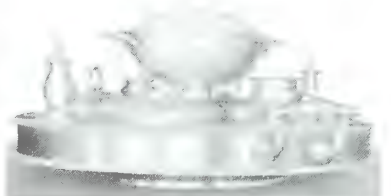
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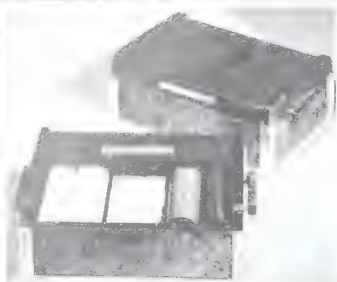
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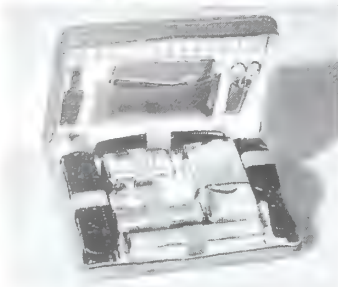
A humidor of burl wood with roll-top cover for 50 cigars, \$10. Poker set with cards and 200 chips, \$13.50



White ceramic electric clock with reliable synchronous movement for alternating current, 10" high, \$25



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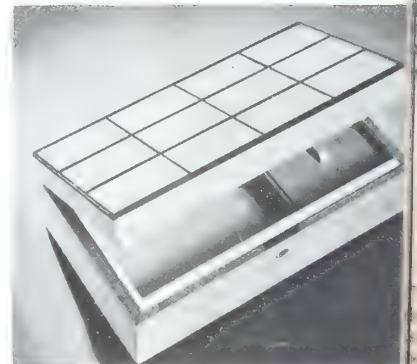
FESTIVE spirits looking for a wherewithal to cool their liquid delights will find a thoroughly competent, not to say attractive, answer in this wine cooler. A copy of a Sheffield design, it is fashioned of silver plate on copper, with an engraved crest. Good for flowers, too, \$17.50. Tuttman's, 103 Allen Street, New York. Pol Roger champagne, of course.



No relation to the white elephant, for these young jumbos serve as a jolly motif on this child's bath set. Baby-sized towels of very soft terry cloth come in pale pink or blue with a deeper border, and contrasting elephant, bunny, or cat, \$2.95 for a combination of two towels and a washcloth. Comes from Maison de Linge, Inc., 290 Park Ave., N.Y.



Of undeniable promise to the man about the house. Accompanying leather humidor has a porcelain lining with a compartment for cigars, and two for cigarettes. The leather which covers it is a fine grain tan kid with insets of dark brown wood. May be obtained for \$25.00 at the Personality Decorating Shop, 717 Madison Avenue, New York



Any child tendering a whimsical appetite could probably be changed to a spinach addict with these encouraging accessories. Blue bib has a terry cloth lining, and a pretty gay bunny on its front, \$2.50. Child's own silver set: spoon and pusher, \$6.00 each, holder \$5.00. Colored bowl and plate, \$1.50. Childhood, Inc., 32 East 65th Street, New York



ANDIRONS that ought to smooth out any problems concerning the modern fireplace. These are made of Pyrex glass, heat-resisting and specially cast. The shank is of wrought iron. Price \$30.00 the pair. With them you can get an accompanying fire set that sells for \$35.00. Both of these may be seen at Wm. H. Jackson, 16 East 52nd Street, New York



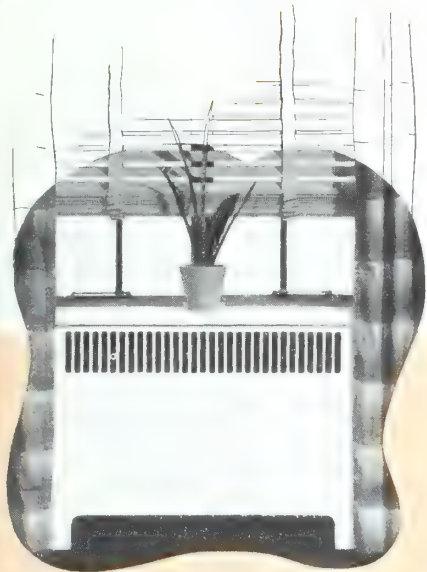


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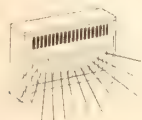
# HEAT



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### RADIANT HEAT

This sketch illustrates the principle of radiant heat: warmth created by heat rays, as, for instance, rays from the sun that directly heat objects, not the air. Everyone has experienced radiant heat out of doors. On a cold autumn day you feel warm when the sun is shining. When the sun suddenly goes behind a cloud, you feel cold. This is because the air around you is cold. While the sun is out you are warmed by its radiance. So it is with sun-like radiant heat in your home. In this way the radiant rays from your Arco Radiant Convector warm you as they come in contact with your body. This radiant heat is also reflected to you from the walls, the floor and the ceiling. Even drafts cannot chill radiant rays. Radiant heat uses less fuel and so saves money.



### CONVECTED HEAT

This sketch illustrates the principle of convected heat: warmth created by heating the air of the room. As the new Arco Radiant Convector stands before the window, the warm air rises before the window and forms a protective curtain of heat against the cold air currents ever prevalent near any window. This curtain of heat makes it possible to sit, in comfort, near a window on the coldest day, thus adding extra space to the room.

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**SEA ISLAND, GA.** At Sea Island, just off Georgia's southern coast, the New Year finds interest focused on building. During the past year there has been a veritable "building boom" at this coastal resort, including many attractive new homes in the residence colony, expanded sports facilities, and important additions to the Cloister Hotel, center of the resort social activity.

In the setting of luxuriant semi-tropical shrubs, palms, and moss-hung oaks, the houses on the island follow the Mediterranean keynote set by The Cloister architecture, or are built in harmonizing styles especially adapted to southern resort life. Many of the new houses are built of stucco or "tabby", while others are of brick, whitewashed, or bearing a wash in a pastel shade. Irregular roof lines, charming patios serving as perfect outdoor living rooms, screened verandas, and rambling wings are typical of these beach homes. In the West Indies manner, some have white tiled roofs and effective iron grille-work painted white and used for the balconies and porches. Five new houses have recently been started and will be completed during the spring season. These follow the Mediterranean style of architecture, and at least two will reflect strong modern influence.

From widely varying sections of the country come the owners of the ten attractive houses already completed, for Sea Island is connected to the mainland by a motor causeway and is easily accessible from all directions by motor, rail, plane, and, from the northeast, by boat via the Inland Waterway. Real estate sales continue, with the majority of purchasers buying lots or an entire block of property. Also a number of houses built in previous years have changed hands.

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# DOG

## RECENT QUESTIONS AND ANSWERS

**QUESTION:** Where can I get information about obedience tests, which are mentioned frequently in news reports, and what tests must a dog pass to secure the various ratings? Mrs. A. J. L.

**ANSWER:** If you will address a letter to Mrs. Whitehouse Walker, at Bedford Hills, New York, I am sure she will be very glad to send you the booklet entitled *Obedience Tests—Procedure for Judge, Handler and Show Giving Club*, of which she is the author.

The Novice Class is for all dogs of any breed and of either sex which have not won more than one first prize in an Obedience Test Class. One dog only can be shown in this class by any one exhibitor and no professional handler or trainer shall be allowed to compete as exhibitor or otherwise. A dog must twice pass the novice test with a score of at least eighty per cent of the requisite points each time in order to merit the letters C. D. after its name (Companion Dog).

The Open Class is for all dogs of any breed and of either sex which shall have won the title of "Companion Dog" in the Novice Classes. One dog only can be shown in this class by any one exhibitor and no professional handler or trainer



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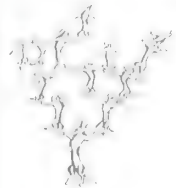






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# DOG MART

(Continued from page 15)

to be particularly aggressive when welcome visitors call, but a line must be drawn somewhere, and it is our opinion that a dog does this for himself, when he shows the right attitude for the members of the family, and unfriendliness for every-  
body else in this wide world.

It was a wise old shepherd who once told a stranger to do anything in the house he wished, but not to make friends with his Collie, for this would spoil her as a watch dog.

**QUESTION:** What was the largest dog show held in the United States in 1936? E. R. B.

**ANSWER:** The largest dog show held in the United States during the past year was the Morris & Essex Kennel Club Show held on



With his Chesapeake, Sodak's Gypsy Prince, A. A. Bliss won the Open All-age Stake of the American Chesapeake Club at the annual field trial meeting of the association last November 15th



Ch. H'Echez de Gueuvre of Basquaerie, a Great Pyrenees owned by Mr. and Mrs. Francis V. Crane, is a living example of the kind of dog proper breeding, raising and general handling will produce

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May 23rd at Madison, New Jersey, at which 3,651 dogs were judged in one day.

**QUESTION:** Is an overshot jaw in a Pekingese a serious drawback? Mr. C. B. A.

**ANSWER:** The extent to which the upper teeth extend over the lower jaw determines how much of a fault it is. The teeth ought to be level. The lower jaw should be prominent.

**EDITOR'S NOTE:** We regret the omission in our December issue of the names of the owners of some of the dogs whose photographs were shown. Specifically, the Sealyham Terrier, St. Margaret Magnificent, is the property of Mr. and Mrs. W. L. Penney; the four Pekingese puppies are owned by S. Kirkland; the Samoyede with her litter is owned by Mrs. Charles H. Quereaux; the three St. Bernards, the property of Paul Forbriger; the Whippets, of Miss Helen Ruth Huber, and the German Shepherd is owned by Jessford Kennels.



The Champion Boxer, Bonzo v. Stolzenberger Hof, recently imported from Germany by Mrs. Marion Pierce. Though shown but a few times since her arrival, she has proved a sensation in the ring.



Through the courtesy of Mrs. S. A. Halsey we show this photograph of the French Bulldog, Ch. Beauté d'Amourette, an excellent example of correct "Frenchie" type and conformation as recognized today.

#### MINIATURE SCHNAUZERS

Puppies ready for delivery  
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st of Breed last three Specialty Shows  
st of Breed Morris & Essex 1935, 1936

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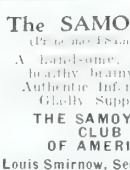
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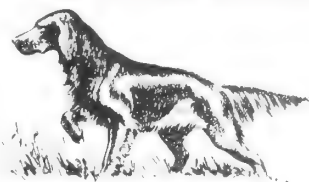
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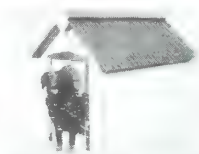
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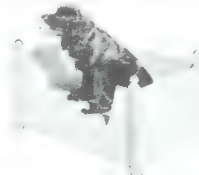
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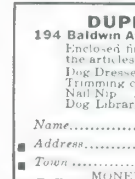
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# HOUSE & GARDEN

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# The Bulletin Board

## PRAYER FOR A NEW YEAR

Keep me from bravado, God, but make me brave;  
Save me from suavity, but give me poise;  
Silence I ask for, knowing well its splendor,  
But not that silence harsher than the noise.

Sorrow I would have, but never grieving;  
Love, but never jealousy or fear;  
Meeting of friends, God, tempering the leaving...  
Restraint in all Your gifts to me this year!

HELEN E. MURPHY

**BEST WISHES.** House & Garden lays its hand across its heart and wishes its readers, on this New Year's Day, an abundance of grace, mercy and peace, the attainment of many things wished for and the gift to live gallantly and serenely in a distracted world.



**AUTHORS.** Raymond Ten Broeck Hand, who writes on Dutch Colonial houses in this issue has been up to his neck in that sort of thing since youth. There are very few old houses in northern New Jersey or lower New York that he has missed. . . . Carol Woodward, who writes on chasing rock plants in Italy, is a member of the staff of the Bronx Botanic Garden. . . . J. H. Harvey-Clark, who spills a whole paletteful of colorful words about a Great House in Jamaica, has really followed a very dignified and serviceable career. He was Commissioner for the Cayman Islands and is now Inspector of Constabulary at Montego Bay, Jamaica. He was recently awarded the King's Medal for acts of exceptional bravery in the pursuit of his constabulary duties.

**VOICES.** Any blazing-eyed reformer who wants a job can come right into this office and get a good one. We are on the rampage against the voices of telegraph boys who hawk their company's service through trains at stations. Where they (the company) get them (the boys) we can't conceive. Maybe these gangling youths have to take a course in telegraph whining. Or maybe they don't. It isn't a man-sized voice they use—hawk-hollerers evidently aren't acceptable for the post—just something between a *Viola acaulis* (look that up in your botany) and the worst nasal accent that ever came out of Maine.

**COVER HOUSE.** Set close to a tropical shore with its fringe of reeling Palms, the house that graces our cover this month was designed for a client in California by William Lescaze. Pierre Brissaud furnished the setting.



**GREAT FISH CHOWDER BATTLE.** Spaniards killing each other by the thousands and taking pot shots at priceless cathedral windows. Japanese threatening Chinese, Hitler thumbing his nose at Blum and Blum kissing Stalin on both cheeks—all these international upheavals are tame compared with the war that has been waged these many years between New Yorkers and Bostonians on how to make the perfect fish chowder.

New Yorkers fall across the barricades in defense of milk. Bostonians behind their stone walls snipe the milk chowder invaders. To halt this horrible carnage we called a truce, assembled our own Locarno and asked Richard Wyman, famous nurseryman and nationally-known chowder expert, to preside. *He ruled against milk.* He also condescended to give the chowder-anxious world the perfect recipe for the dish:

"If you want a real fish chowder—one that will make the tears of perfect happiness course down your cheeks, and cause you to believe that the millennium is at hand, use haddock.

"Take a big, deep, thick haddock, for the older the fish the fuller the flavor. Use only the meat from the heaviest part of the body. Don't cut into small chunks, but leave fairly large. Make the chowder in the usual way except that you must not put the potatoes in until an hour or so before the finish. Cook the chowder—*sans* potatoes—for *not less* than three hours, simmering slowly. That is the reason for the large chunks of fish—they will not disintegrate to a mush under long cooking. Under this treatment you bring out the most flavor and, far from a watery concoction, you will be surprised at the body, due undoubtedly to the extraction of some gelatinous or glutinous substance in the fish. If there is any left over, save it and reheat it slowly at a later date.

"For sheer enjoyment of a real fish chowder, eaten with the napkin tied behind the ears, should one apply the side or the end of the spoon to the mouth? I am broad-minded; I can see valid reasons to bolster either side of the argument, and perhaps I expose my uncouthness, but I have a decided preference for the end of the spoon."

**LIBIDINOUS CONTEMPLATION.** Mankind is given to doing many things that defeat their own ends. A highball, for instance, is among the minor and estimable conceptions of the human brain. A modicum of what-have-you is poured over cubes of ice (gentlemen always "float" their ice, so the saying goes), and then the final rite is concluded by pouring in the desired amount of charged water or soda. And having attained this perfection, what does man do? He promptly beats it up with a spoon, thereby knocking the gas—which is its virtue—out of the soda.

**COLOR SCHEMES, 1820.** In restoring the rooms of the Taft Museum at Cincinnati, the curators were especially careful to reproduce the original wall colors. In the hall the colors were powder blue, lemon yellow and gray-green—almost modernist. Other colors popular for wall tints in 1820 were gray, violet and light blue.

**ORIENTAL FUNCTIONALISM.** One of the tenets of the designers of Modern architecture is that the constructing members of a house should play a prominent part in the design of the structure. If you use a lally column to support a porch roof, you leave it bare, making no attempt to disguise it as a column from a Greek temple. This principle has long since been a fundamental of Japanese architecture. "Constructing members are at the same time the finishing members," we read in Prof. Kishida's pamphlet on Japanese architecture. "Columns, girders and other members of construction are always exposed. . . . this type of design is more direct in its appeal than the European style which vests all constructing members from sight."

**OUR OWN POOR RICHARD'S SAYINGS.** Banging shutters cause mutters. . . . Paint in time saves grime. . . . You can tell a home by the temperature it keeps. . . . Insufficient lighting hampers writing. . . . Early to bed and early to rise means the gardener's pretty wise. . . .

**NEW YEAR'S WOMEN, MASS., 1800.** The records reveal that Col. Loammie Baldwin, a local worthy, absolutely spread himself at the turn of the century. On New Year's Eve he gave a magnificent ball in his stately house. One of the attractions was the figure 1799 traced in colored wick lights. At midnight this turned into 1800.



**GREENHOUSE NEWS.** We've been waiting for greenhouse manufacturers to stumble on a bit of news that might boost their sales—but they evidently haven't discovered it yet. Capt. Nathan Hale—the same who said he regretted he had but one life to give to his country and gave it gallantly—was tried and condemned as a spy in a greenhouse. It was near the old Beekman mansion which stood about three miles from City Hall in New York, a house occupied by the British commander-in-chief during the Revolution.





## House at Sickelstown

Until recently—when fire and the elements wrought its destruction—there stood at Sickelstown, West Nyack, N. Y., the Sickel house, which embodied many points of Dutch Colonial architecture. The main section had a gambrel roof with an overhang front and rear, whereas the wing had a hip roof. Double entrance doors with panels cut midway, cellar bulkhead, cut red sandstone walls on one part and clapboards on the other, gable ends boarded with vertical sheathing were all authentic features illustrating the Dutch influence in America.





# DUTCH COLONIAL

## The origins of a favorite house style

THE Dutch Colonial farm house found in the valleys of the Hudson, the Hackensack, and the Passaic is both unique and picturesque. Much of its charm lies in the lines of its roof, that roof which came to be known as the Dutch Gambrel. It is without doubt the best example of a purely colonial contribution to architecture that we have. Though it was built by Dutchmen (who were, by the way, English subjects) there are no antecedent or contemporary examples of this roof in Holland. It was to be found, so far as we know, only in one other part of the world, in South Africa, and that also was a Dutch colony.

How did it happen that the colonist, once in the New Netherlands, so completely and so quickly forgot the traditional form of buildings of his home-land? The influences which bear upon this question are psychological as well as physical. On the one side stands the fact that, while new colonists were sent out from Holland from time to time, the greater portion of increase in population was from the natural increase in the families sent over in the first years of the settlement. Their ideas and habits of living were more simplified than those of later arrivals. On the other hand, and perhaps less obviously, the reason lay in a state of mind; the Dutch as a nation had already broken with tradition—Holland was the only Republic of the 17th Century. The settlers were thus, possibly, more susceptible to new ideas than to the influences of the past. This condition was further augmented by the great distance which separated the colonies from the mother country. The development of this house, therefore, was more closely linked with the background of conditions and affairs within the colony than with the influences emanating from Holland herself.

As to the temperament and traits of the builders, we pick up the scattered records of correspondence which passed between the colonists and their relatives in the New Netherlands, running through the short Journal of Father Isaac Jogues, Jesuit Missionary, and so also through the Pamphlets of the Provincial Secretary.

Our conception of this settler is that he was both level headed and broadminded. We accepted his devoutness as a reflection of the times, yet we are indeed surprised to find in him a total

absence of bigotry. New Amsterdam had no undemocratic arbitrary laws discriminating between the permissible attire of the rich and the less rich. It did not forbid bowling, dancing, card-playing and other forms of more or less innocent amusement. There were no witch burnings, for the simple reason that in this colony people did not believe in witches. New Netherlands and Maryland were perhaps the only parts of the 17th Century world where the individual was left to worship his God in the manner he thought best. This, then, is something of the man under whom Dutch Colonial was brought forth.

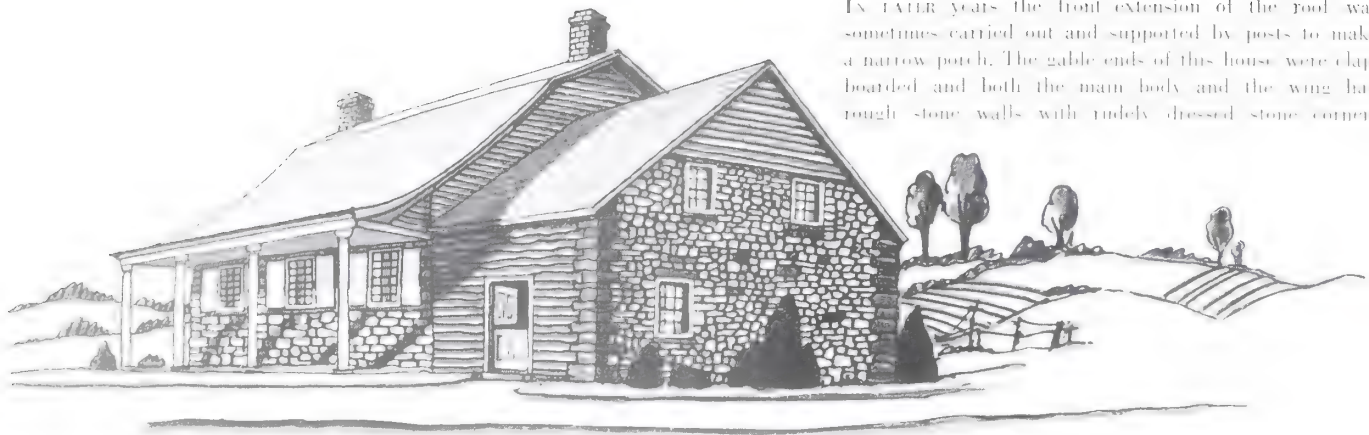
The actual tracing of an architectural movement in a house is much like the building of any particular house. We must start at the ground, or more specifically, with a hole in the ground. Our search for this hole will lead us straight back to the first settlement on Manhattan Island. Here we will choose our starting point, for here it is that the rules governing construction were first laid down.

The West India Company wished first of all to establish a fort. The first document of importance which we find is "Instructions for Cryn Fredericxsz by the Directors of the West India Company, dated this 22nd of April 1625. Special instructions for the Engineer and Surveyor according to which they are to regulate themselves in regard to the fortifications and the building of houses when the Council pursuant to our instructions shall have found a suitable place in which to establish a settlement with all the cattle." And herewith are set down the early building rules which the Dutch colonist never forgot.

The first consideration in building a house obviously is in the determining of its size, and the second is in the laying out of the ground-plan of the four walls. Cryn Fredericxsz was instructed to survey the site chosen and to lay out all lots 25 feet wide, some to be 35 feet deep and a few 50 feet deep. Houses were to be built all alike (the Company wanted no jealousy on this score among its employees), and they were also to be built "one along side of each other." It further stipulated that they should be 25 feet square and close to the street. The only exception was that the Commissary's house might be larger than the oth-

By  
Raymond T. B. Hand





IN LATER years the front extension of the roof was sometimes carried out and supported by posts to make a narrow porch. The gable ends of this house were clapboarded and both the main body and the wing had rough stone walls with rudely dressed stone corners.

ers and, if so, it was to be extended (inconspicuously) in the rear. The first floor was to have a height of nine feet, the total height of the house to be 15 feet (we assume this to refer to the height of the walls).

Here, then, is established the size and the shape of the hole. These instructions, as brief and as crude as they are, are part of the earliest Dutch Colonial specifications.

As the settlement grew and extended itself beyond the walls of the old fort, many of the limitations and characteristics of the first structures were unconsciously retained. How strong these early influences sometimes were may be seen when we recall that the standard width of New York City lots to-day is the same as in the original survey of the trading post.



It is clear that all through this early period the development in building was very slow. In the first place the Company was still very much interested in fur trading. Even those first settlers who moved out into what is now New Jersey and lower New York State merely established trading posts. It is only after the Dutch fur trade began to fall off that the colonists showed any substantial interest in farming. The Dutch received large grants from the Duke of York or bought tracts from Lord Berkeley and Lord Carteret.

As late as 1650 Cornelis van Tienhoven, that resourceful secretary to Director Stuyvesant, wrote a pamphlet entitled "Information Relative to Taking up Land in New Netherlands, in the Form of Colonies or Private Boweries". A part of this is

headed, "Of the building of houses at first. . . . Before beginning to build, it will above all things be necessary to select a well located spot, either on some river or bay suitable for the settlement of a village or hamlet—those in New Netherlands and especially in New England, who have no means to build farm houses at first according to their wishes, dig a square pit in the ground, cellar fashion, six or seven feet deep, as long and as broad as they think proper, case the earth inside all around the wall with lumber which they line with bark of trees or something else to prevent the caving in of the earth, floor this cellar with plank and wainscot it over head for a ceiling. Raise a roof of spars clear up and cover the spars with bark or green sods, so that they can live dry and warm in these houses. . . ."

The houses which are standing to-day are very often not the first houses of the original purchasers of the land. They built simple log cabins. Sometimes the log cabin formed the integral part about which a larger and finer house was built. It was at this period that the Dutch settler learned to wield his broad-axe. The huge, roughly trimmed timbers have invoked the admiration of many of us of this generation.

The Dutch sandstone house of New Jersey and New York dates not earlier than 1690. It is a story and a half house—the first settlers of New Amsterdam had learned to live in the first story, the second story was reserved for the stores of the West India Company. When the farmer built his house he needed but one floor to live on and a garret in

This cellar bulkhead (above) was an almost universal convenience in Dutch Colonial houses. To the right a rear roof line carried down and covering an extension opening off the original single room—one of the earlier means of increasing the room space of these stone houses.







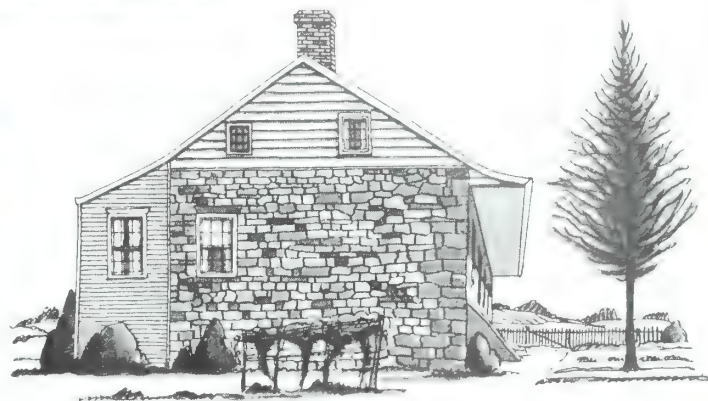
Now and then, as in the example to the left, the roof of both main house and wing were given the same pitch and had about the same extension. It was also customary in many of these additions to carry out the side wall clapboards so that the extension had a finished return

which to store his grains. He made the walls of stone because of the abundance of this material at hand, nor must it be forgotten that the Dutch were a nation of brick layers. While domestic brick was poor, and imported expensive, the sandstone could be squared and laid like brick.

The house now had substantial walls of stone, but it was still a one room affair. It still had a single pitch roof, but from his experience with filling the interstices of his log cabin with clay, the colonial builder knew that the clay in his walls would not stay unless those walls were protected from the rain. He extended the eaves, but was annoyed, perhaps, to find that this extension cut down the light in his rooms. This problem was solved by lifting the eaves in that gentle sweep upward which is typical in the Dutch Colonial roof.

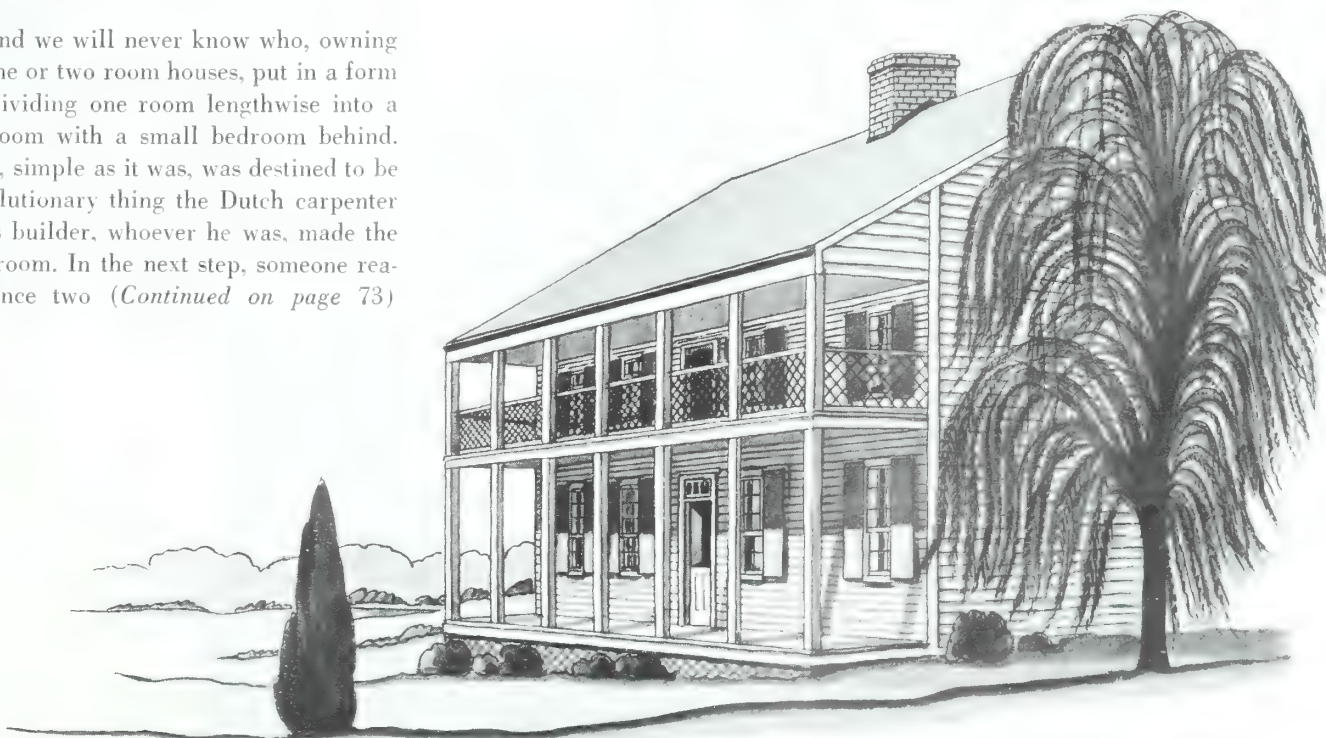
The house, gable end facing the street, was then extended so that there were two rooms, one behind the other, and each room had a fireplace on the outside end. Outside of these minor changes the house was little different from what it had first been. It was larger and it was more carefully constructed, that was all.

Someone, and we will never know who, owning one of these one or two room houses, put in a form of partition dividing one room lengthwise into a fairly large room with a small bedroom behind. This partition, simple as it was, was destined to be the most revolutionary thing the Dutch carpenter ever did. This builder, whoever he was, made the very first bedroom. In the next step, someone reasoned that since two (Continued on page 73)



This side elevation reveals various stages in building. First a lower story of rough or crudely cut stone. Then a second story of clapboard. In the oldest houses these large attics were used for grain storage. Finally a later extension of the rear roof line to cover added rooms

THE home of Judge John Berrien at Rocky Hill, N. J., shown below, was built about 1754. In New Jersey the Dutch often built two-story houses, but this upper balcony was an unusual feature for a Dutch house. From it Washington delivered his Farewell Address to the Army





# TAME JUNGLE



EDGE



EVER TERRACE



WALLED GARDEN



WALL





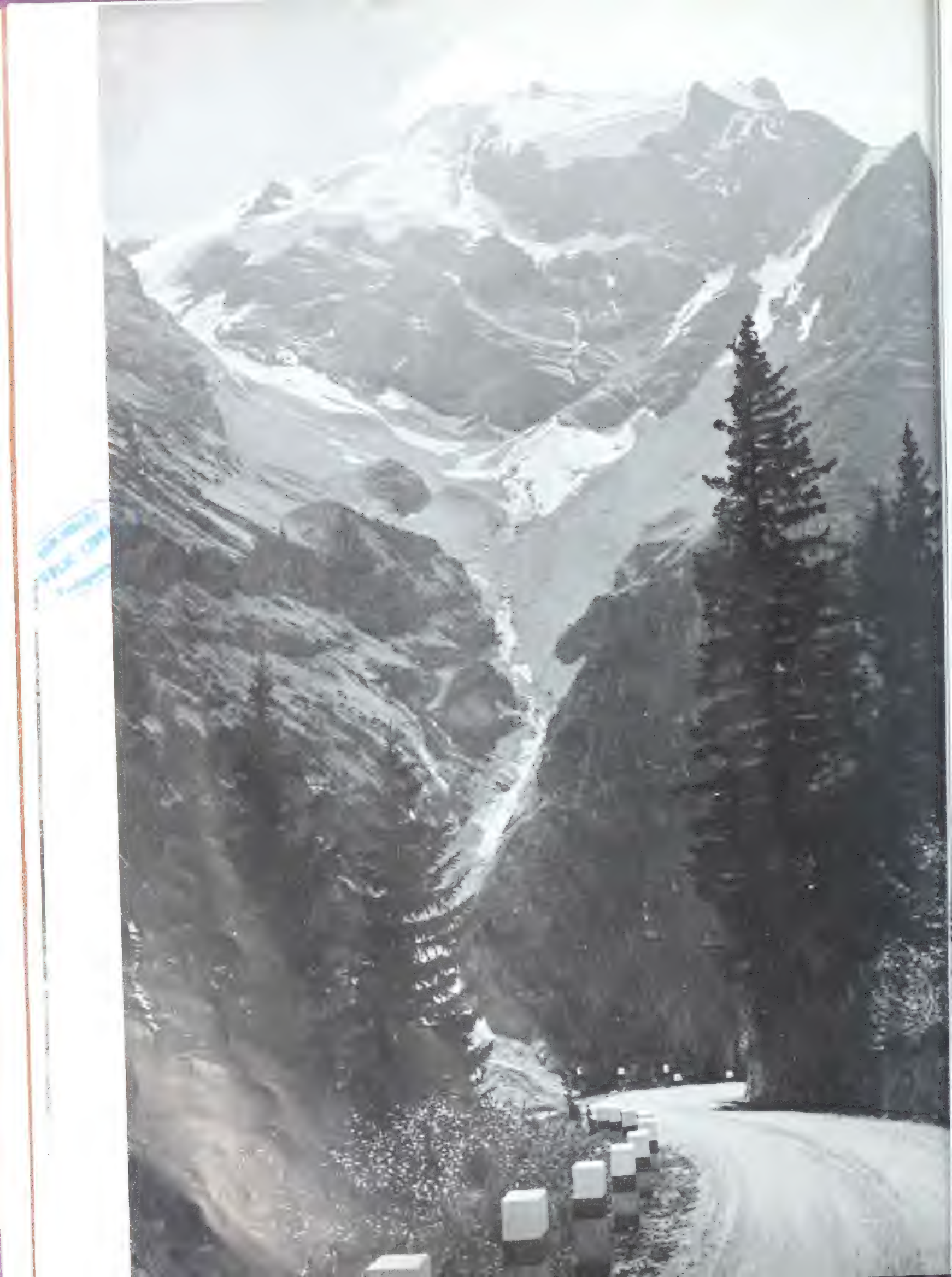
GARDEN SIDE OF TERRACE

IN THE grounds around the Palm Beach home of Mrs. Peter H. B. Frelinghuysen, Florida native plant material is used generously to create the effect of a garden cut out of the jungle. Near the house are civilized areas, such as the paved terrace with its octagonal fountain, directly off the arched loggia—an extensive outdoor room under reeling Palms and feathery Tree Ferns. There is also the walled garden, a polite and secluded spot, furnished with comfortable sunning chairs.

Deeper in, the planting grows thick and lush like a jungle. Palmetto Palms and twisted Eucalyptus trees rise above a host of richly colored foliage plants and shrubs and, with them, make a shaded grove. Through it winds a naturalistic path, its rock-strewn edges supporting the low growth of miniature perennials and Ferns that thrive in the hot damp shade of the Tropics. The architects were Wyeth and King.

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# Plants IN THE ADDA VALLEY

BY CAROL WOODWARD



*ACHILLEA M. EFFOLIA*



*OCYMOIDES*

LIFELONG residents of Italy are often unfamiliar with the Adda Valley. They know their blue lakes—Garda, Maggiore, Como and the others—but only a few have ventured to follow that thunderous river which pours its tumultuous volume of water into the head of Lake Como.

Perhaps it is because the valley never led directly or easily to a particular point of interest that people seldom followed the banks of the Adda. There is the little bleak mountain town of Bormio at the head, but beyond Bormio there was little that one could do, except to go climbing with rucksack and spiked boots and come back to Bormio again.

For ninety years there has been a coach road across the mountains, but comparatively few people ever used it. Now, however, a magnificent highway carries the motorist (and an occasional hiker) from Bormio's 1,225 meters of altitude over some twenty-three miles of snake-like turns up the bare wall of the mountain to the stark summit at Stelvio, 2,553 meters above the waters of the Adriatic.

Italy seems to have built the finest assemblage of roads of any country in Europe during the last few years, and this year is making automobile travel particularly advantageous for foreigners. Through tourist agencies in other countries, hotel coupons are obtainable which entitle the holder to reduced rates at approved hotels; and with these, "petrol" coupons, allowing a 40 per cent reduction in the price of gasoline—or 30 per cent for a visit of more than 90 days—are also offered. To one who has paid 80 cents and more a gallon for "gas" in Italy, the new coupons are a most tempting inducement to return. A 70 per cent reduction on first class railroad tickets is also offered to holders of hotel coupons.

But a railway ticket will not carry one up the steep motor road toward Stelvio. This is the highest pass in Italy . . . more

than 8,000 feet; and it leads the traveler into the heart of the picturesque Dolomites.

I can not speak for the scenery at the top of the pass—where, it is said, one looks out over the glaciers of the Ortler—for I only reached a point six and a half miles above Bormio, from where, before the road workmen pushed my balking car around to send it rolling down toward the town again (that day it was rolling better downhill than up), I could see the road winding far away and far above us, weaving sharply back and forth in zigzag lines against the perpendicular wall of rock. A bus that had passed us was reduced to the size of a beetle at that height and distance; a passenger car was a mere ant crawling along in its wake.

But even at our comparatively low altitude, we had climbed high enough to glimpse true alpine flowers—the sort that one usually climbs for hours on foot to find—and for the first time I realized what a treasure *Aster alpinus* was. Formerly it had been just another *Aster*, and pleasant enough to observe when it came into bloom in midsummer in the rock garden; but here in its native setting it was an exquisite thing to see, with its pinkish and violet flowerheads dotting a thin dry meadow or following a crack in a gigantic shelf of rock, alternating at times with the pinkish flowers of the tiny *Sedum dasphyllum*.

Low tufts of *Sedum album*—which seems to grow at every altitude—were in constant evidence along the road. Could a garden designer do better than to emulate what was seen here, and combine with the *Sedum* masses of that gem among bellflowers, *Campanula pusilla*? Here on the mountain-side, even as in our garden away back home, this shell-leaved *Campanula* (for *C. pusilla* is also known as *C. cochlearifolia*) spreads into broad, low mats of a lovely blue which color the rocks with bloom for many weeks.

On the west (Continued on page 75)



# Background for Living

FOR 1937—kindness, unselfishness, a sense of humor, tolerance—these and scores of other virtues will be the goals set up in countless New Year Resolutions. We might combine all these in one “master” resolution and, since one is easier to remember than fifty, here it is: to cultivate a sane and quiet mind, with a true sense of proportion, in a world which conspires to make us forget that we have minds at all.

Conducive to the achievement of this goal is a material background of a quiet, harmonious home to which, at the end of a day of necessary struggle with the dissonant and unruly forces of our existence, we can turn for peace and the realignment of affairs in their proper proportions. Color, line and form have more influence on us than perhaps we realize, and in too many homes the influence is of the wrong sort. Almost invariably the trouble is the same. There are too many things living together that do not and cannot harmonize. Each in itself may be attractive, but together they make only discord.

The last room we entered offered the following problems. It was a large room, paneled with molding, quite well-proportioned, with good cornice, three well-placed windows, a decent mantelpiece and a modern light-colored parquet floor. At the end opposite the fireplace the wall was almost entirely covered with a very large, deep-colored still life of fruits, flowers and game. The floor was covered with a huge, ugly Turkish carpet that went with nothing and contained every unattractive color in the world. Then there was a tiny sofa, covered in an elaborate brocade, and several armchairs, overstuffed and too big for the room and the sofa. In addition, there were a few rather uncomfortable French chairs that looked awkward and apologetic wherever they were placed. The windows were curtained with flowered and fringed damask.

There was only one thing to do with this room, since the painting must remain—to make the whole color scheme of the room play up to it. The walls should have been painted a warm, light neutral color, contrasting with the depth of tone in the painting. The curtains should have been one of the deep wines or greens found in the fruits and leaves. The carpet could have been dyed or faded out to an almost neutral color, or thrown out and a plain one chosen in a rich color

which contrasted with the curtains. The big armchairs should have been replaced by chairs of more suitable proportions. The undersized sofa might have been replaced by a very large one, or re-covered and matched with another of its own size, to make a pair, one on either side of the fireplace, where two small sofas can always go. The French armchairs should have gone in favor of ones more comfortable for bridge. With two centers of interest provided—the fireplace and the painting—the room would then have been ready to begin working on—to be made to live and to have personality which complemented that of its owners.

Arrangement of furniture can almost always be bettered. It is an awkward thing to have to enter a room with your hand outstretched and grope your way through tables and chairs; worse still to be marooned in a corner, hemmed in by a mass of furniture. There should be at least one inviting group of furniture with a clear passage to it. And once in a room there must be a place to walk up and down, for the conversationist who is good only on his feet.

The obviously decorated room is often unsuitable in a house in which people have lived happily for many years, and the atmosphere itself has become almost antique. But still many things can usually be thrown out or re-arranged: mantelpieces are crowded with too many objects, tables littered with things that nobody looks at, quantities of furniture suffocate, while the things that are pretty and of value are overwhelmed and lost to sight.

So let's look to our backgrounds. Fabric, color and form may be ever-present, if unconscious, bars to contentment. But rightly used and combined, their beauty is a constant aid to peace and the facing of a complicated world with an uncomplicated mind.

## HOUSE & GARDEN'S 8TH FLOWER PRINT

For its eighth flower print House & Garden selects a colored-stipp engraving of a collection of colorful Spring flowers painted by Jean Louis Prevost. It is one of the forty-eight plates found in his folio *Collection de Fleurs et de Fruits*, published in Paris in 1805. Prevost was born in a small town near Paris, studied under Bachelier and exhibited in various salons and academies of his day where his painting of flowers, fruits and occasionally birds were eagerly bought by the nobility and other art patrons. Examples of his work are found in French provincial museums and in the museum at Stockholm.





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1891







# FRAMING YOUR PRINTS

SIX suggestions are here presented for framing the flower prints that have appeared in recent issues of *House & Garden*. These serve, as well, as fashion notes for the framing of other subjects in the 1937 manner.

Picture framing is no longer an off-hand matter of a cardboard mat and a molding. Great attention is now paid to color, with mats or moldings repeating a favored tint from the picture. Mats may be of fabric or mirror as well as of orthodox board. Raw wood, mirror and bamboo appear as materials for the frame, in addition to severe modern lacquers or the fine gilded bevels of 18th Century moldings. These various materials are combined to add optical illusions of space or of littleness, so that the picture may assume more or less importance, as you desire it, in your decorative scheme.

(1) Mary Lawrance Kearsé's drawing of the Provence Rose, from our June issue, is given a slip repeating the rose color, and an important framing of double moldings with segments of mirror slanted so as to give depth to the arrangement. Raymond & Raymond.

(2) George Brookshaw's print of fruits is framed in raw wood, with a line of red on the surface immediately surrounding the print. The picture is deeply recessed, giving the effect of a small shadow box. This was designed by F.A.R. Galleries.

(3) The Damascene rose is framed by a slip of pongee surrounded by a simple grooved molding. Bamboo is also suggested for this framing, in keeping with the oriental feeling of the pongee.

(4) Lower left. Everyone in New York knows the imaginative framing done by the galleries of R. H. Macy's. For a modern room, the Arum, from our September issue, is framed in a new smart double frame, lacquered white, with a slip painted to match the flower.

(5) Pieter Casteels' print of summer fruits, with a tinted border that repeats Casteels' margins, is framed in an 18th Century gilt molding; conventional but suitable to a large variety of rooms. Courtesy of Raymond & Raymond.

(6) Jessie Leach Rector uses a mat of silver paper within a beaded gilt molding to frame Pieter Casteels' print of flowers. Sophisticated and decorative for a formal room.



3



6





*Jamaica Mountain House*



# Jamaica—

by J. H. Harvey-Clark



You may know of Jamaica. I don't mean Long Island Jamaica, where the city swarms and Big Business overshadows the simpler lanes of life. I mean the Jamaica of our British West Indies, discovered by Columbus on the third of May, 1494, lying subtropically at Latitude North 17° or 18° and at West Longitude between 76° and 78°.

I am a Jamaican. You cannot have a paternal line of ancestors trailing back to a doctor who, on a round-the-world clipper of the sixties, broke his leg trying to get ashore from a heaving deck and stayed for all time—plus a maternal line that owned sugar estates, African slaves, extravagant ideas and a taste for a quiet spot of buccaneering as far back as the 1740's—you cannot have that sort of background and pretend you are English, can you? (It is done down here, in the Isle of Springs, as Columbus called it. The romantically warped life of our Alice-in-Wonderland people calls for the hauteur of the Mad Hatter at times, and the cool insolence of the Caterpillar, in order to paint in the English background so apt to vanish at a Creole sneeze!) Most of us are nice people, a trifle lazy-minded and colonial, but not bad. Others will grate on you.

But when the writer tries to generalize on his own people the reader's interest tends to droop and the eyes wander from the print. So I turn to Jamaica itself.

The coastline and plains are beautiful, but their beauty is the beauty of the magazine-cover girl, the sort of thing you can almost explore with your eyes from the cabin port-hole of your ship, without going ashore. It is white, gleaming grins of sandy beach; theatrical Royal Palms; warped Coco-nut trees (*not* Palms, please) writhing against the green of the semi-tropics; a red Hibiscus stuck behind an ebony maid's ear; a road which carries you, never far from the blue Caribbean, past great Cotton-trees; thatched huts of the Jamaican peasant; black women with figures that would make a chorus girl wince with envy, all carrying head loads, varying from a piece of wrapped-up salt fish to two bunches of bananas. If you want that beauty, go to Bermuda, Nassau, Trinidad, go anywhere else in the West Indies where you can take a single-track mind for a stroll. They can give you those things almost as well turned out for tourist consumption as we can. But here is another beat. I want to take you to an old Jamaican Great House, proudly towering some five thousand feet above the sea, where the air drives new life into the tired machinery of your world-soiled body, and the song of the *solitaire*, the most musical of all the Jamaican birds, will surely thrill the most blasé who may chance to wander round a Blue Mountain garden. (Continued on page 66b)







# ABBÉ'S GARDEN







**L**E GRAND PRESBYTÈRE, country house of Viscountess Rothermere, is in the little village of Mareil sur Mauldré, near Versailles. Originally the priest's house of a 12th Century church, the house was built early in the 17th Century. After the Revolution it became a farmhouse. Now the cart and tool sheds have been made into servants' quarters and a garage, while the barn has been converted into a large studio living room.

- The garden is on two levels, the steps descending to the lower level being made a decorative feature. Chestnuts, Laburnums, Lilacs and fruit trees shade the garden. Against the old walls are espaliered trees and Roses. Potted plants are effectively used here and there about the garden. The arrangement of plants on steps before a closed gate is especially attractive.

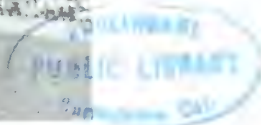
- Both the house and the adjoining buildings are a warm beige, with trim and shutters weathered brown. The brown-black timbers are original and their carved decorations still identify them with their ecclesiastical past. Climbing Roses and Ivy add to the picturesque quality of the walls. About the place still lingers the deep-seated serenity of the days when a country abbé paced the garden paths.



EMILIE DANTELLON



COUNTRY HOME OF VISCOUNTESS ROTHERMERE





# Cosmetic



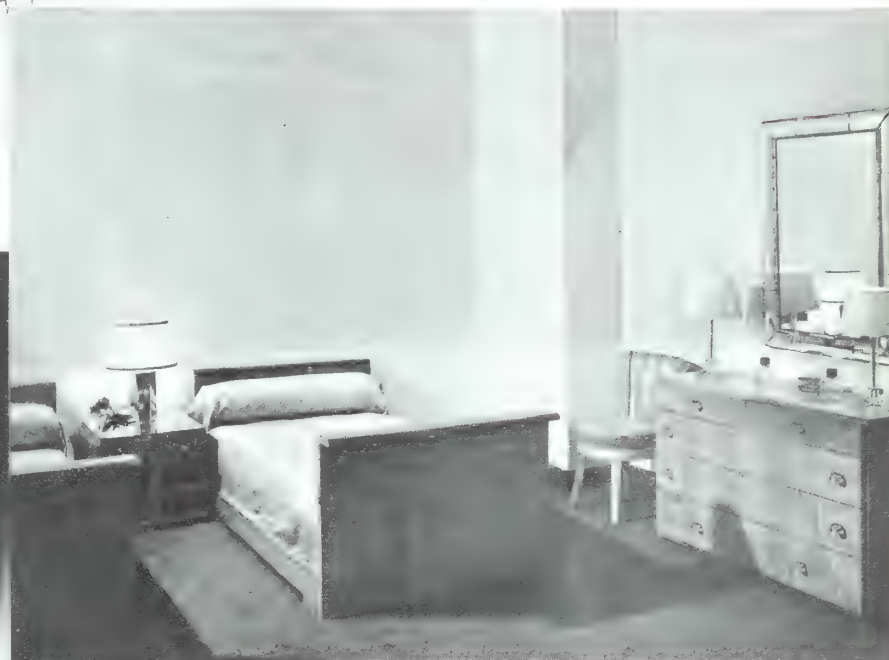
**EYE SHADOW.** Smart Continental women are tinting their walls in tones borrowed from their favorite face powders. Acting on this clue, Macy used cosmetic colors in Forward House with singularly effective results. What more appropriate for beauty rites than a powder room, left, in eye shadow blue and masque white? Table is stripped walnut flanked by lighted glass panels

**FACE POWDER.** The inspired use of three shades of face powder—eggshell, china amber and pongee—in panel effect on the walls of the living room below creates a glareless background that is flattering, restful and space increasing. Fabric colors are equally subtle. Eggshell damask and pongee faille cover the chairs; curtains are of amber quilted satin with pongee flounce





Colors...



**FACE POWDER AGAIN.** Cosmetic colors and the Chinese exhibition in London gave Macy the cue for the scheme above. Three shades of face powder—rachel, shell rose and rachel ombre—are seen in the wall treatment of leather paper applied to form a block design. The Chinese note appears in the jade carpet. Fabrics are striped silk in a rachel ombre shade, and rose satin

**LIPSTICK.** A flashing gold, silver and white lipstick suggested another striking bedroom, left. The background is hammered gold and silver paper—the gold used on the lower portion of the walls, the silver above. Bedspreads here are of lipstick red satin, the curtains white damask over fresh white net. Furniture is of bleached Primavera wood inlaid with bleached walnut



A new source for ideas





COLONIAL in appearance and in the direct, simple handling of mass and detail is the home of Laurence Bevan, Esq., of Darien, Connecticut. The plan, however, is strictly up-to-date in its skillful organization of the various rooms in relation to one another. Thus one enters through a vestibule into a large living room which effectively separates the bedrooms from the dining room and service quarters. A servant's room is located over the garage. Exterior walls are white shingles, the roof brown shingles, and blinds are painted blue-green. Mineral wool insulation and winter air-conditioning are included in this 30,000 cubic foot house designed by Chester A. Patterson, architect, and built in 1935 for about 34 cents a cubic foot.







THE grace and dignity of the Adam style contribute much to the home of William E. Lorenz, Esq., in Egypt, Massachusetts. The front of the house is smooth matched boards, the balance being clapboarded. The angle between the house and the garage has made possible a porch and terrace which is shielded on the side facing the street. On the opposite side, it opens out to overlook a simple formal garden. Appropriately, the interior of the house carries out, in design and feeling, the simple, studied proportions of the Adam tradition. George R. Paul, the architect, tells us that the house contains 21,000 cubic feet and, at thirty-one cents a cubic foot, was completed in 1935 at a cost of approximately seven thousand, five hundred dollars.







SHALL





# RENT, BUILD, OR BUY?

## Some points to consider before reaching a decision

IT IS safe to say that the great majority of individuals who do not, at present, own their own homes, look forward to doing so as soon as such ownership shall become a practical and economic possibility. The answer to whether to rent a home, or whether to buy or build one, will, therefore, result from a systematic consideration of the factors which should be allowed to determine the present advisability of home ownership. If, after making a careful survey of all aspects of ownership, it seems wise to defer purchase or building for a time, then the obvious alternative, and most sensible course, is to rent.

The fact that the purchase of a home is generally the largest single investment a family makes is not the only reason why we should approach it carefully. Of equal importance is the need for us to examine, with almost cold-blooded detachment, the practical and financial aspects of ownership so that we may have a justifiable assurance that our home will be the pleasant, enjoyable and secure retreat which we naturally expect it to be.

But how should we go about making such a systematic survey of the factors involved in buying or building? Many of us embark on this great adventure with few facts in our possession beyond the knowledge that we have a certain sum of cash on hand, and an income, and that other individuals in similar circumstances are able to own attractive homes. Often enough the outcome of such reasoning is entirely happy; sometimes it is not. In any case, most of us would prefer, if we knew how, to pursue a more deliberate and thoughtful course and to do our part of home planning as carefully as the architect will do his. In this article such a course is outlined, suggesting, first, the preliminary considerations, progressing to the various methods of paying for a home and suggesting a means of estimating how much house we can afford.

The first step is to recognize that ownership is not advisable unless the purchaser can definitely plan on living in a given location long enough to get the benefit of his investment. If there is some likelihood that he may suddenly be called to another location, he should remember that such a move usually involves a forced sale of his property which, if it happens within the first four or five years of ownership, may well entail a considerable

loss. Legal expenses, and commissions, which are part of the process of transfer, will have to be deducted from what he receives on the sale.

If conditions appear to favor a reasonably long period of residence in a given locality, the next step is to try to get a clear picture of the investment value of a home, since this factor is one which many of us are apt to over-estimate. Actually, it does not need to be over-estimated to be encouraging, if the rest of our thinking is sound.

In all cases, depreciation should be figured when estimating the investment value of a house. Like any of the other things we buy to use, a house depreciates by being used. Nor should we speculate on the value of the land, and count on recovering our entire investment, or more, on the basis of future land value. The tendency to overlook depreciation, or to speculate on real estate value, is largely due to the rather wide, but misplaced, confidence that factors which operated in the past will continue to operate in the future. A house built forty or more years ago was built for appreciably less money than it would cost to build today. Consequently, in the present market, it still may bring a pretty fair price compared with its original cost. There are indications, however, that building costs, influenced by changing methods, may in the future tend to come down rather than to advance. At present, building costs are going up, and may continue to do so for a time; but there is little to indicate that this condition will obtain fifteen or twenty years hence. Therefore we must not count on using prices offsetting depreciation.

Likewise in the matter of real estate, we have passed through an era of tremendous growth which we cannot expect to see continued. There are many indications that our population is reaching a condition of stability. The automobile and other means of modern transportation have made congestion and centralization less necessary than formerly—and, incidentally, has made it difficult to forecast how desirable any given location will be twenty years hence.

So we come to the point of view which sees homeownership as a combination of buying shelter and investing savings. The cost of shelter is the difference between what you have spent for the house and its value, say, 15 or 20 (Continued on page 63)

THE LOCATION and the architects of these houses, recently built, are: 1. Chicago, Chester Walcott; 2. Port Washington, N. Y., T. W. Davis; 3. Boston, Mass., R. L. Stevenson; 4. Madison, N. J., R. C. Hunter; 5. Austin, Tex., H. F. Kuehne; 6. Hackensack, N. J., R. C. Hunter; 7. Hackensack, N. J., R. C. Hunter; 8. Atlanta, Ga., C. J. Ford; 9. Louisville, Ky., Nevin, Morgan & Kolbrook; 10. Cleveland, J. S. Kelley





REGENCY DINING ROOM

22 SYBIL COLEFAX



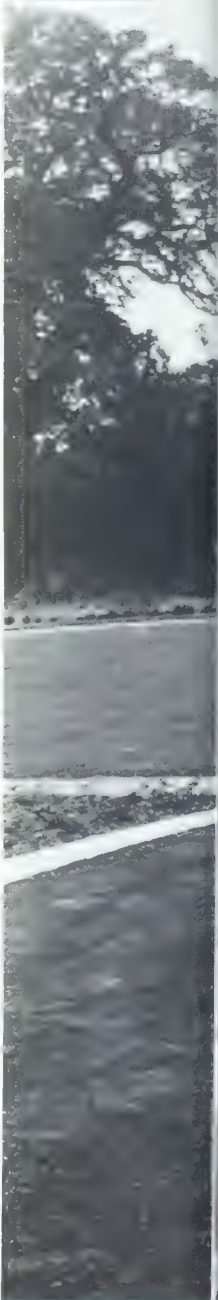
BEDROOM IN RED AND WHITE



CHINESE PAPER IN LIVING ROOM

• By the side of a stream in a wooded corner of the park at Osterley, England, stood a small Regency house. Its proportions tempted the Marquess of Anglesey to make it over into what in England is called a playhouse and in America a weekend house. The house itself was renovated and modernized and a swimming pool built.

• The house is painted green and the terrace is gay with tin umbrellas and iron furniture. Inside the rooms are freshly furnished. On the walls of the living room is a modern Chinese paper in parchment colors and lacquer reds. The dining room has a Regency carpet in greens and petunia with a Regency paper to match. Furniture is of the period. The bedrooms are in bright schemes, such as red and white—now fashionable in England—yellow and white, and soft shades of blues and pinks. Decoration of the house is by Sybil Colefax.





# ENGLISH PLAYHOUSE

• Above the banks of the stream was built the swimming pool, with its bathing cabins painted the same pale green as the house and furnished with orange canvas sun curtains and deck chairs. One end of the pool is extended with a wide semi-circular paving of flat stone and strip of brick. The renovated façade of the house shows an interesting use of round-topped flat panels and French windows with extended walls each side.



THE TERRACE FAÇADE AND, ABOVE, POOLSIDE BATHING CABINS





### Through a Florida door

A door in the home of Persitor Frazier 3rd at Miami Beach is both beautiful and useful. The fanlight and neatly paneled door are in the vernacular of the South. The fanlight being open and the panels made of shutters, free air circulation is assured, a factor of obvious importance in a warm Southern climate. Wyeth & King, architects



Oh, so Easy and...

written

so Good!

by June Platt



DO I love to cook? Of course I do. Do I ever hate to cook? Indeed I do. Cooking is great fun, providing you happen to feel like it. Generally speaking, the more complicated the meal to be prepared, the more fun and satisfaction I have producing it; but once in a long while something happens to my great enthusiasm, something so devastating that I find myself vaguely contemplating the possibilities of a permanent diet of bread and milk. Obviously a compromise must be made. Once having attained the reputation with friends and family of being a good cook, it would never do to relax into mediocrity. Nevertheless, that "I can't be bothered" feeling must be coped with.

Oh, for a little magic table that could be gently rubbed into producing a meal worthy of the company of Brillat-Savarin himself! No use, there aren't any little magic tables, and hunger is staring us in the face. Nothing left to do but think up something oh, so easy, but oh, so good, practically foolproof, but which can be prepared with a minimum of effort and still appease "the clamorous calls of craving appetites". So for these moments I have collected the following recipes.

#### EGG SOUP FOR FOUR

Chop a little parsley or, better still, chervil until nice and fine. Boil together 6 cups of water with  $\frac{1}{8}$  pound of butter for five minutes. Put the yolks only of 4 eggs into a soup tureen, sprinkle with 1 good teaspoon of salt and plenty of freshly ground pepper. Pour the reduced water very slowly onto the eggs (drop by drop at first) and stir with a wire whisk until all the water has been incorporated. Add the chervil or parsley and serve at once. If a slightly richer soup is desired, replace the water with either chicken or veal broth and proceed in exactly the same manner. A third variation is to replace the water with milk in which you have cooked 2 tablespoons of minute tapioca. In this case omit the parsley and add instead a little dash of paprika.

#### TOMATO SOUP FOR FOUR

Place the contents of 2 cans of condensed tomato soup in a pan. Stir into it 2 cups of rich cold milk. Add a dash of tabasco or cayenne, a little salt, and some freshly ground pepper. Place on low fire and heat, gradually stirring all the while. (Don't let it boil.) At the same time heat 4 tablespoons of good Sherry. When the soup is hot, stir in the Sherry and serve at once. Croutons and whipped cream may be added but are not necessary.

#### HOT BOILED SALMON WITH HORSERADISH CREAM FOR FOUR

Wrap a 2-pound slice of fresh salmon (preferably from the center of the fish) in a double piece of cheese cloth and tie the ends with string. Place in small pan just big enough to hold it, and cover it completely with warm (not hot) court bouillon, made of water and 1 good cup of dry white wine, 1 teaspoon of salt, 1 carrot, a little parsley, 1 tablespoon of vinegar and 1 sliced white onion. Place on fire, bring slowly to the simmering point and simmer for about thirty minutes. In the meantime put  $1\frac{1}{2}$  cups of thick cream in an enamel pan and reduce it by letting it just barely simmer on a low flame. Stir it frequently. When it has reduced about one-third, place in double boiler on back of stove until ready to serve, at which time a pinch of sugar and a pinch of salt are added, and from 4 to 6 tablespoons of grated horseradish (preferably fresh). When the salmon is cooked, drain it well and remove the cheese cloth. Pull off all the skin carefully, place on hot platter, garnish with lemon and parsley, and serve at once accompanied by a sauceboat of the horseradish cream and, if possible, boiled potatoes. The same fish and the same sauce served ice cold are equally delicious. If, however, the sauce should have thickened too much when cold, thin it with cream. Canned salmon may be substituted for the fresh, but must be very completely drained of all its oil before using.

#### BROILED SHRIMPS FOR FOUR

Wash 1 pound of shrimps in cold water. Then with little scissors snip the shells open from head to tail along the center of their backs and remove every bit of black intestines with a little knife. This is definitely a bore but absolutely necessary. When finished, rinse them once more in cold water and dry them well. Now pour  $\frac{1}{4}$  pound of melted sweet butter, mixed with  $\frac{1}{2}$  cup of olive oil, over the bottom of a flat Pyrex meat platter. Sprinkle the dish with 1 heaping tablespoon of chopped shallots and 3 cloves of garlic, also chopped fine. Now place the shrimps on the platter, rolling them over in the butter and oil so that they are well buttered and so that they are not one on top of the other. Squeeze the juice of  $\frac{1}{2}$  lemon over them. Place the platter under a hot grill for five minutes, then sprinkle them lightly with salt and heavily with coarsely ground black pepper and turn them over onto their other sides. Grill them five minutes longer, being sure they are near enough the flame so that they actually brown lightly. Remove from oven, sprinkle again lightly with salt and heavily with pepper, and pour over them 1 cup of reduced, (Continued on page 74)





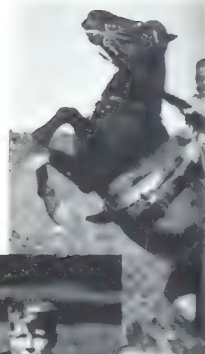
GARDEN FRONT



MRS. THOMAS



LOWELL, JR.



MR. THOMAS

THE HOME OF

# LOWELL THOMAS

STRUCTURED in the southerly lee of an arm of the Taconic Mountains the century-old house of Lowell Thomas, internationally known news commentator, author and world traveler, looks out over the pleasant Harlem Valley. The low mountain slopes besides affording welcome shelter from wintry winds provide many sporting necessities for Mr. Thomas and his outdoor-loving family. Here there are woodsy bridle paths, open ski runs and quiet walks. Hidden in the woods high above the house is Mr. Thomas's fur farm where he raises, with some profit, such desirable furbearers as silver fox and mink.

Nearer the house, and in the level ground of the valley, are the vegetable farm, the flower gardens, of course, and the swimming pool and tennis court where the Thomases find health and recreation on the warm days of Summer. Recently, when we were there, work was starting on an addition to the east end of the house which will provide a sort of locker room and showers for team players, and in Winter, skaters. There is, now, beyond the swimming pool a bath-house and further off a gymnasium where Mr. Thomas exercises on inclement days and where he has a little broadcasting studio from which he can relay his news from the heart of the country to the broadcasting studios in New York City.

Mr. Thomas's house was built in 1827 on Quaker Hill, near Pawling, N. Y., about seventy miles north of New York.

When Mr. Thomas acquired the house he engaged Charles S. Keefe, an authority on early American architecture, to make this severe old house into the country home of a modern American gentleman.

Here was a typical modernization problem, the difficulties of which are rarely sufficiently appreciated. Everywhere today, one is constantly seeing the rejuvenation of old houses without realizing the imagination an architect must possess to accomplish his architectural "face lifting". It is the easiest thing in the world to tear out a lot of walls, muss up things generally and give the house a changed appearance. It is quite another thing to take a building and, by judicious minor alterations, make a different house out of it. In remodeling the Thomas house, Mr. Keefe's main purpose was to improve and develop the form and lines of the old house as he found them. The lines were generally good, though rather severe and plain, perhaps like the old Quaker who had originally built it years before.

From the picture taken before the alteration, it is apparent that, because of a sloping terrain, the (Continued on page 71)





WIDER

SOUTH FRONT



TWO VIEWS OF OLD HOUSE



NORTH FRONT



NEW PORCH AND TERRACE

At the top of this page is shown the south, or garden, front of Lowell Thomas's house as it was remodeled by Charles S. Keefe, architect. Below are two views of the remodeled entrance front and at the upper right are two snapshots of the house before Mr. Keefe took it in hand. Notice that Mr. Keefe accented the restful horizontality of the entrance front and made a splendid, imposing feature of the two-story portico on the garden side of the house.

The coloring of the house is a traditional soft white with dark green shutters. The roof is black slate. The interest in the interior of the house is divided between the attractive color schemes, devised by Mrs. Thomas, the fine old Colonial pieces and the unusual collection of memorabilia given to Mr. Thomas in his many years of travelling the world over.



# LIGHT ON COLOR

IN ROOMS—BY THOMAS S. KELLY

**J**UST as you choose an evening dress under artificial light, and a necktie with the aid of a daylight lamp, so you should light your room in such a way that its colors will look as well at night as they do by day. Most decorating is done by daylight, with the result that a room often changes completely under ordinary artificial light, which has a yellowish cast. Also many colors that look bright and rich at night turn muddy and lifeless in the daytime. So if your room is to be used mainly in the evening, plan your color scheme under electric light. But if it must stand the test of both day and night, then it becomes a question of careful lighting that will preserve daylight colors in their purity.

The color in all lighting, whether it be an auditorium, night club, or drawing room should be subtle—pastel in tone—never an obviously strong blue, pink, glaring white, etc. Blue, for instance, makes one sleepy, whereas red brings on a feeling of restlessness and often anger.

Having lived a number of years in Paris, I naturally had occasion to attend many night club openings. I soon found I could give a pretty good guess as to how long the club would last by the way it was lighted, and the colors used in the decorations. I remember one hopeful proprietor felt that bright, glaring lights would create a gayer effect on the people than soft, subtle illumination. Instead they hardened the whole aspect of the room, proved a strain on the eyes, caused headaches and the breaking up of what might have been a gay party. In another instance, the room was illuminated with a bluish light and was so dull that no amount of champagne could save the evening. I found that the successful night clubs were softly lighted, with a warm, restful color and so arranged that the glare of the bulbs was concealed from the eye.

**E**VERY room should have a certain amount of reflected light, with lamps used for decoration or where local light is necessary. The most attractive and restful lighting results when the bulbs are hidden from view in such a way that the light is thrown on the ceiling or walls. In this way, the ceiling or wall becomes a reflector and throws a soft, diffused light all over the room. This system of reflected light is only practical where you have light tints on walls or ceiling. I lighted a drawing room in this manner where the walls were painted a pale gray-green with white moldings and white ceiling. A gray-green damask was used on the chairs; the carpet was gray. The same soft greens found in the walls and fabrics also appeared in the photo-mural decorating one wall. Curtains were mauve pink taffeta. Under ordinary artificial light, the room completely changed, becoming dull and muddy looking, losing all its delicacy of coloring, the pink curtains turning to an ashy gray. So I

installed special parabolic reflectors, fitted with bulbs dyed a pale orchid color, in decorative urns at two ends of the room. The result was that this warm diffused light brought out the colors of the room as they looked by daylight.

Recently I was asked to light a room in the Decorators' Picture Gallery which had been designed by Diane Tate and Marian Hall around a Modigliani painting. The problem here was to illuminate this exhibition interior, which in all respects resembled a living room in a home, without giving a picture gallery look. Walls here were painted a yellowish-orange and the entire scheme was taken from the colors in the painting—yellowish-orange and white with the added touch of tortoise shell. I was not permitted to bring in any other furniture in which to conceal the lights, so I selected three table lamps and changed the interior equipment, using parabolic reflectors in such a way that when the shades were in place, the light was thrown out at the top and spread evenly over the white ceiling, which reflected the light on to the pictures and walls. In this particular case, I used an ordinary Mazda bulb of high intensity—a white light slightly on the yellow shade. A bluish light would have killed the rich color of the walls. With this type of illumination, people were able to enjoy the room as a whole and at the same time see the pictures under the most favorable conditions.

**P**ARABOLIC reflectors can be installed in many ways—in a lamp, urn, pedestal, recess, behind draperies or Venetian blinds or behind a cornice. One lighting arrangement that was highly successful consisted of a concealed weather-proof flood light attached to the masonry outside a window. This sent a stream of light into the room giving the effect of noonday sun. In all my installations I try to use products of well-known manufacturers, in most cases stock equipment. There is no secret about dyeing bulbs the correct shade for your room. Almost any local electrical shop will have this work done for you.

Blue has probably given decorators more headaches than any other color when it comes to the matter of lighting. The ordinary artificial light turns light blue walls a yellow-green, and hyacinth blue walls a dusty gray. To keep a blue room really blue, use daylight bulbs which have no yellow in them. This will result, however, in a cold-looking room. A good compromise is bulbs tinted a pale ivory color. If these are so placed that the light is thrown against a white ceiling, it is reflected and diffused evenly about the room.

Yellow is another color that frequently disappears at night. Under electricity, yellow is apt to take on a dull tannish aspect or turn cream unless enough green is put in the paint to offset this. A strong (Continued on page 74)





THESE two views are opposite sides of a drawing room decorated by Frank Everett Moffat and painted in oil by David Payne. They illustrate the effect of daylight and artificial night light on a color scheme. Light gray walls, yellow ceiling, pale gray curtains and an Oriental rug comprise the major background colors. The room was designed to be lived in mostly at night, although its colors hold equally well in day. The furniture is mainly French. A great many pictures are used, hung in groups, so that the wall is patterned architecturally with them



## A decorative illustration of a window with white curtains and a vase of flowers. The window is framed by a dark, ornate frame. The curtains are white with dark tassels. In front of the window, on a red surface, is a golden vase filled with pink and white flowers. The background is a soft pink gradient.

Leone & Fano, Dec. 13, W. L. Fano, Palisades, New York, in a letter dated, told the House & Garden a new report that a Cuban seaplane crashed, very American in design, inspired this article in the report. Not only the design of the plane, but its very materials are responsible for the accident, according to Fano's claims are the same materials and construction as in the ship with the same design. Also, Fano reports that the plane was not even fitted with a life raft, and that the plane was not even fitted with a life raft.



W. A. BURPEE, BRIGHT, Dec. 19. Mr. Burpee presents for 1937 a Marigold that is wholly new in form, odorless as to perfume, and with a collar of truly golden yellow petals. It grows about 2½ feet tall and has already won the Gold Medal of the All American Council. It is selected to produce the "Golden sensation" in 1937.

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# Color



Aluminum dishes, like those reported on color television, are the perfect accompaniment to the red and white table pattern. Now for the first time this lively combination appears in white china. So much there is a ray of hope, especially for those who are fond of French and English dishes, and for those who like to eat from the dishes, of heavy white French pottery. The white dishes, with their red and white table cloth, provide just the right color contrast.

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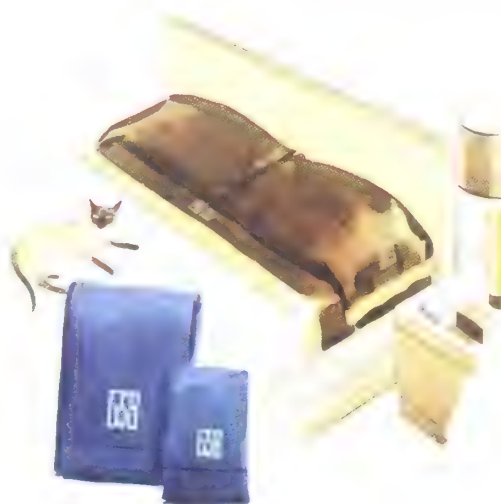
J. Colwell, when interviewed yesterday, said that he had seen that the peacock has long been the brightest bird in the decorative world. From 1905 it bestowed its name on the garden chair with the spreading back. And here it is again—the latest version of the soaring peacock design, with ivory light, painted shining white, with leather covered cushions in the new lemon yellow shade. Mr. Colwell suggests combining this piece with metal or reed terrace furniture painted the same vibrant tone.

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B. ATTMAN & Co., Dec. 13. The use of dark-colored sheets in place of the pallid percales of yesterday was confirmed today by Wamsutta. According to the same source, these Supercalc sheets are entirely practical, washing well and holding their color if given ordinary care. The new slumber-inducing shades are hemlock green, winter rose, brown and cocktail blue.

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## Towels That Yodel

MACY'S, Dec. 19—The Tyrolean invasion continues! Now it's kitchen towels, gay with the sprightly figures you see on Lanz of Salzburg dresses, developed in the typical strong, clear colors. From right to left the patterns are "Stag," "Edelweiss" and "Alpine." For good measure Martex contributes an airy "bubble" design carried by Bloomingdale.



## Fish Out of Water

JAMES PENDLETON, Dec. 19—Mr. Pendleton, recently returned from a tour of Paris shops and decorators, reports a great interest in straw accessories of all kinds. He brought back a number of cocktail trays made of straw decorated with inlaid designs in bright colors. The emerald fish shown above is one of the best developed.

# News

## Wall-climbing Vegetables

MRS. KENNETH TORRANCE, Dec. 18—Word comes from Peiping that Chinese artists have recently raised the lowly vegetable to a new high in decoration. By their deft touch, a whole kitchen bouquet decorates a hand-painted wall paper that is just waiting to grace your little breakfast room or country house hallway.



## Now It's Baroque

LORD & TAYLOR, Dec. 19—Anticipating a revival of Baroque interiors, William C. Pahlmann of Lord & Taylor's decorating department designs a living room in this romantic style. We illustrate a window for its buoyant Baroque detail and luxurious curtain treatment. Wood trim is painted white with silver leaf rubbed into the moldings. The bouffant curtains, looped high and trailing on the floor, are of emerald green dress taffeta over white net. This room is done entirely in two colors—emerald and white—a dramatic decorating idea that bears watching.

## Decorator's Nest

NEW YORK, Dec. 19—There has just come to light an authentic case of a decorator who took her own medicine. This altogether delightful bedroom was designed by Miss Helen Needham for her own use. We show it for the new color scheme and for a bright idea in fabrics. The effective spread is ordinary cotton mattress padding machine quilted. Pink and white striped mattress ticking upholsters the bed.



## Not A Lily

MAX SCHLING, Dec. 18—Lily Family. With a face that looks like a Lily's, but a body that holds itself up by clinging with tendril-like leaves, *Gloriosa rothschildiana* has gardeners chattering excitedly. In the North it does best in a greenhouse. Floridians, however, can grow it outdoors.





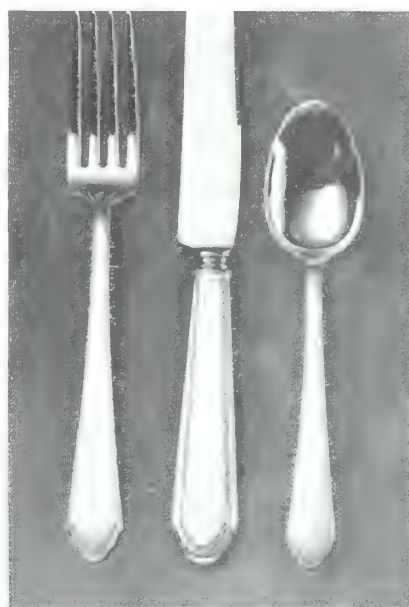
Caricatures of old as noon in the tropics invade this mid-Winter luncheon setting. A yellow-green was selected for the napkins and cloth, against which the occasional silver flatware has the glint of shimmering white heat. Yellow plates, pressed with superabundant flowers suggest a primitive sun-baked pottery. The floral centerpiece, where the color scheme is again pronounced, features variegated leaves of the Croton plant vie with subtle sprays of Mimosa, Verbena, and water goblets add a civilized touch. Green glass, china, wrought iron, and ware are from W. & J. Sloane



IT'S JANUARY. Up North the snow is flying. Down South is eternal Spring. Whether north or south, you can create an illusion of tropical luxury by patterning your table after the one on the opposite page. Here the effect is achieved through the use of exotic flowers and a study of intense sunlight colors. The brilliance of sterling silver flatware is shown to advantage on a luncheon cloth of "Shanghai" green linen, from R. H. Macy & Company. Lunt Silversmith's celebrated "William & Mary" design, upper right, may be purchased through John Wanamaker.

- Yellow as a Van Gogh sunflower are the place plates (close-up center, right) which are individually planned and executed by Edith V. Cockcroft, well-known sculptor; Gerard, Inc. To the center, left, is featured Georg Jensen's "Bouquet", a yellow earthenware with bright floral motif, which is used for serving the remaining courses. Napkins: Macy.
- Wine and water goblets to the lower right of the page are of Orrefors pure cut crystal. Like the matching finger bowls, they may be obtained from Georg Jensen.
- The table is arraved, but what of the food? It too must have tropical flavor. Rum cocktails will be suitable as an appetizer. Follow with cold leek soup, then an entrée consisting of curried chicken with condiments. The vegetable is fresh green garden peas; the accompanying white wine, delectable Pouilly-Fuissé. A really authentic and tropical course is the well-chosen avocado salad. Dessert is stewed mangoes served cold with cream. Black coffee, of course; and to polish off, a glass of Crown Bird Madeira

# TROPICAL LUNCHEON



ANTON BRILL





# PLANNED SUNSHINE

A NEW PRINCIPLE OF ORIENTATION INSURING MAXIMUM BENEFITS

TO RESIDENTS in southern latitudes where the sun's heat is acute during most of the year, the importance of controlling sunshine by architectural design is obvious. Equally, if less obviously, it is important to those who live in Polar latitudes where the sun never sets during the Summer. The architecture of southern regions makes use of shaded patios into which all doors and windows open for cooler air, and of permanent obstructions such as wide porches and galleries shielding the walls from the sun's rays. Polar architecture provides openings only towards the south, excluding the Summer sun entirely during the night hours when the household must sleep and some approach to the darkness of normal night is essential.

But in our temperate latitudes, where conditions are not acute enough to force us to be observant and to take the sun into account when building, we are apt to let the sun fall pretty much where it will, contenting ourselves with rooms which may be dark and cheerless in Winter yet which in Summer must be so elaborately shaded from

the sun's heat that most of the breeze and light is also excluded. This haphazard treatment of an important factor in design results in a loss of valuable radiant heat at a time when we are spending money to heat our homes, and a wholly unnecessary heat gain during the season when we most want our homes to be cool and are using all manner of shading and cooling devices to that end.

A few challenging facts, not generally appreciated, will serve to indicate why the sun-planning technic merits careful consideration on the part of anyone who expects to build a new home. In a report for the John B. Pierce Foundation, Henry Niccolls Wright shows: The maximum heat-value of the sun's radiation in the vicinity of New York City (where the tests were conducted) is the same throughout the year, and the greatest average heat value is reached in Winter in the late afternoon; the effective sun heat on a wall facing south is almost five times as great in Winter as in Summer, but on a wall facing west-north-west it is six times as great in summer as in Winter. These are actual facts (*Continued on page 72*)

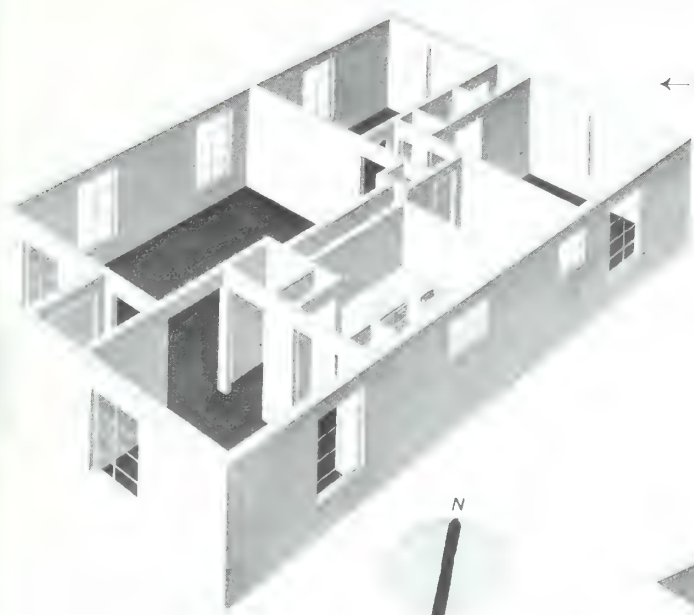


DECEMBER 22. LEFT: JUNE 22. RIGHT

THESE two drawings of the same room at two extremes of the year's season illustrate the possibilities in the new theory of orientation which is published here for the first time. A glance at the drawings will show that the pattern of sunlight on the floor at the left, at 2 o'clock on the shortest day of the year, is large, therefore this room is warm and cheerful. On the other hand the sun pattern on the floor of the same room (at right) at 3 o'clock on the longest day of the year is small, therefore this room is cool and comfortable

PROPER placing of your house on the lot can make it warm and cheerful in Winter, cool and shaded in Summer. The house from which the drawings of this living-room were made was oriented with its living-room windows facing twenty-five degrees west of south. In the latitude of New York City this means that besides getting the most desirable amount of sunlight the year 'round, the big living-room windows will catch the prevailing Summer southwest breezes yet be perfectly protected from the northerly blasts of Winter





← HOT IN SUMMER, COLD IN WINTER

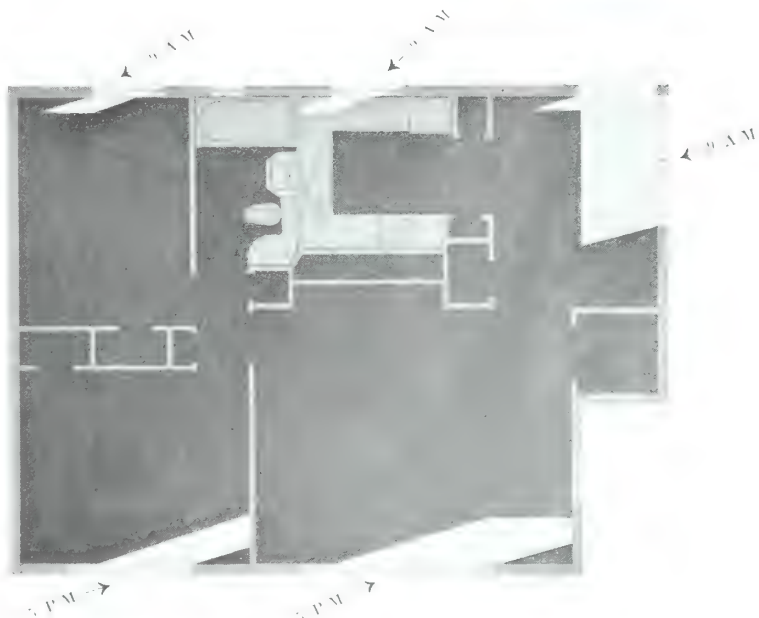
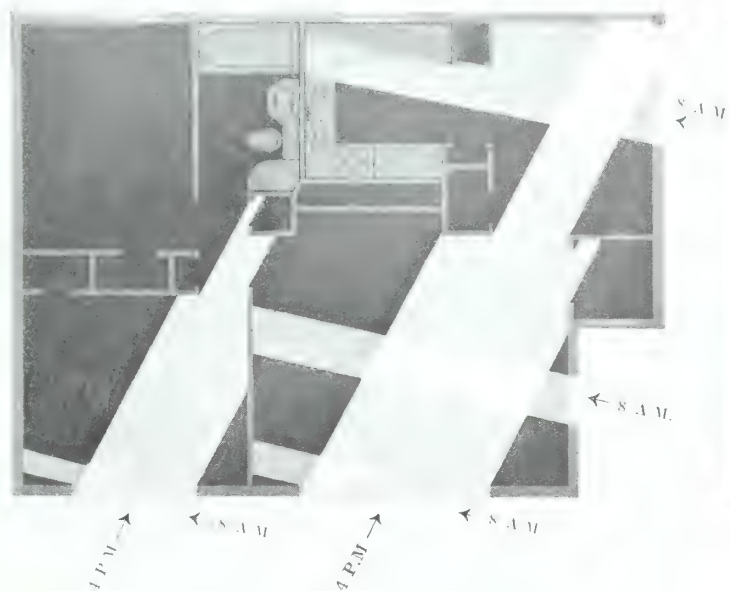
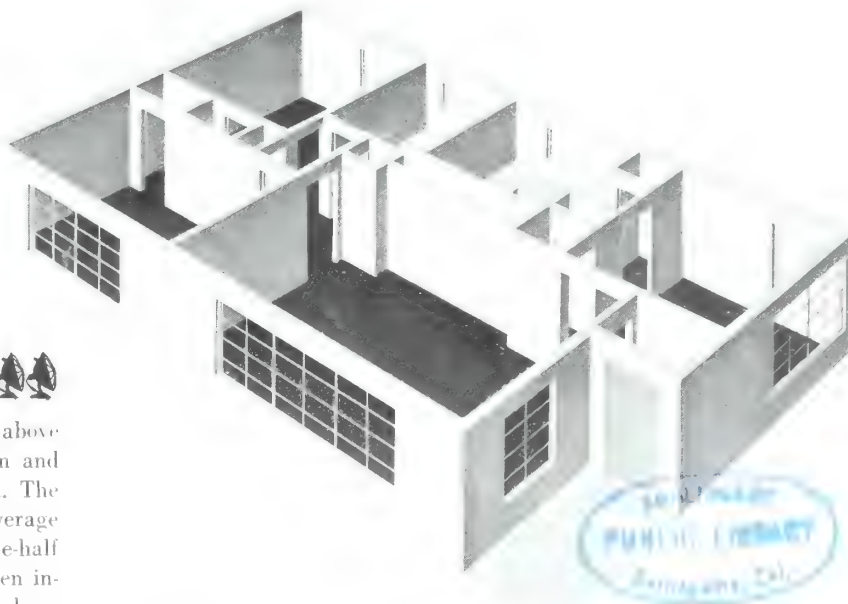
SUMMER:  WINTER: 

THESE two drawings of 1-story houses with exactly the same floor plan demonstrate the difference that proper orientation can make. Tests indicate that the average amount of sun heat in these houses, in Summer and Winter, is equivalent to the number of electric heaters shown. The house at the left is wrongly oriented since its principal rooms do not face the south-west. The Summer sun heat averages  $4\frac{1}{2}$  electric heaters. In Winter the sun heat only averages  $1\frac{1}{2}$  heaters

COOL IN SUMMER, WARM IN WINTER →

SUMMER:  WINTER: 

THE house at the right has the same floor plan as the house above but it has been oriented properly so that the living-room and an adjoining bedroom face twenty-five degrees west of south. The window area has been rearranged and increased slightly. The average daily sun heat now, in Summer, is only the equivalent of one-half an electric heater. But in Winter the average sun heat has been increased to five heaters as against  $1\frac{1}{2}$  heaters in the house above



SAME HOUSE DECEMBER 22, LEFT, AND JUNE 22, RIGHT

HERE we see the patterns the sun makes on the floor of the properly oriented house in Winter and in Summer. Arrows indicate the path of the sun at 8 A.M. and 4 P.M. December 22; and at 9 A.M. and 5 P.M. on June 22 (in the latitude of New York City). In each case the dining room (upper right on plan) and kitchen get the morning sun. But only in the Wintertime is the living-room and adjoining bedroom (lower left on plan) flooded with warm afternoon sunshine. In Summer the house is comfortably cool

ON THE opposite page is shown the living-room of the properly oriented house as it appears in the early afternoon of December 22 and June 22. Above we show the whole floor plan for this house on these days. At the upper right on this page is a perspective drawing of this same house. In each case the living-room windows face south-south-west which the article on the opposite page, based on extensive experimentation by Henry Nicolls Wright for the John B. Pierce Foundation, shows is the best possible orientation





THE BLACK AND WHITE LIVING ROOM

WILLIAM B. POWELL thinks nothing of dashing to the ends of the earth at the merest hint of something interesting to write about. This much-traveled young man (he has made twenty-three trips to Europe in his thirty-odd years) does, however, settle down occasionally. That he settles very charmingly is apparent in these rooms which are part of his New York apartment.

The big decorating idea in the living room at left is the black walls. What a background they make for white leather curtains and sofa, white corduroy chair, white rug, white painting by Georgia O'Keeffe! Equally striking is the hall with chartreuse walls, white plaster bamboo pilasters and mirrored recess. Floor is brown and cream inlaid linoleum. The decorators, Diane Tate and Marian Hall.



## MEN AT HOME



MIRRORED TREATMENT IN HALL





SLEEPING COMFORT



WORKING COMFORT



PLAYING COMFORT

CHARLES MACARTHUR, ex-Chicago newspaper man and co-author of several movie hits, is married to Helen Hayes and, if you know your *House & Garden*, you will remember the splendid Victorian rooms in their house at Nyack, shown in the August issue. Nothing could be a greater contrast to those colorful 19th Century interiors than Mr. MacArthur's combination bed, sitting and work room done in a modern monotone scheme. It's a long room paneled in bleached Primavera wood. At balanced intervals hang draperies of natural raw silk serge. Bedspread and upholstery are mohair the same tone; carpet is sand color. The desk—rounded by books occupies one end; opposite is the severely tailored bed with built-in units providing a generous amount of drawer space. Joseph Mullen, designer.





AT THE STEICHEN SHOW

## Men who make our flowers-II

EDWARD J. STEICHEN

CREATOR OF BEAUTY

A DIRT ROAD stems off a lower Connecticut main highway. It winds crazily around sheer rock ledges, past isolated farmhouses, and begins climbing the hills. Finally it comes to the brow of a low rise and at the top instinctively you stop the car. Below, acres and acres of them, spread out like a patch of blue sky, lie the testing fields where Edward Steichen grows his Delphiniums. Step into the rows and you are soon lost in a forest of towering stalks. Steichen's Delphiniums grow as high as Iowa corn in August and as lustily.

Those who know Steichen as an artist and photographer are numbered by the thousands. For many years his photographs have been appearing in *Vogue*. Those who knew him as a superb horticulturist and hybridizer were limited, until recently, to a discerning few. Then in mid-summer last year he burst on New York with a one-man Delphinium show at the Modern Art Gallery. He filled room after room with towering high stalks—blue in a host of tones, mauves, purples and spotless whites. Those who saw them haven't stopped talking yet. Henceforth Steichen and Delphiniums will be synonymous as Steichen and superb photographic art. His quiet hybridizing of the past 15 years has set a new, the high standard of flower photography in the world. (Continued on page 77)



FIVE FEET OF FLOW



# THE ALPINE LAWN



BY LOUISE B. WILDER

WHEN I first heard of alpine lawns in captivity I was greatly intrigued. They had a most pleasant sound. One visualized the short alpine turf sprigged with bright flowers, the air crystal clear, the surrounding towering hills. An interval of serenity amidst geologic violence. I narrowed my vision, half closing my eyes, in an effort to subdue this bit of high mountain scenery and transport it from its natural locale to the limitations of my lowland suburban garden. It seemed that with the aid of a little imagination it might be done.

But the first snag encountered was grass. Grass to form the turf and of a type that would not grow so heavily as to smother the small plants. Experiments were at once begun with so-called "fine" grasses that might presumably serve. But let me say, and with emphasis, that of all weeds that may be introduced to the rock garden grass is the worst. It is grasping and inexorable; once entrenched it can hardly be got out. All the kinds I tried grew, in the words of Clarence Elliott, "wild as a wig". Mayhem followed my experiments and death by strangulation for my small charges. There was no possible resemblance to the shorn alpine turf I had in mind. It is only, indeed, the hardy exhibitors at flower shows that are able to introduce grass in their alpine gardens, and it is a highly artificial and misleading gesture. If you value your rock plants keep grass away from them. Nothing but the toughest little bulbs and tougher weeds will survive its hungry clasp.

And so I abandoned with cynical unbelief the idea of an alpine lawn as an adjunct to the rock garden. But one day, turning the pages of an old bound volume of *The Garden*, April 2, 1924, I came upon an article by Clarence Elliott of Stevenage, England. Mr. Elliott is the person who first, it seems, demonstrated the feasibility of domesticating the alpine lawn. And grass does not enter into his calculations at all. The story of how he came to make his first alpine lawn is worth telling. He was fond of mixing his plants but felt that this practise as generally followed was unsatisfactory. So he decided to try an experiment. He had an old stone sink. It was about three feet long by two feet wide and three or four inches deep. This he filled with earth of a poorish quality and in it he made a tiny garden. He collected a great store of turf-making alpine plants and planted them very close together in the sink.

"About a year later a strange thing happened," he wrote. "I was looking at my sink garden and was reminded of the Alps. Now, a common old stone kitchen sink rescued from a builder's yard is the last thing to which one would go to be reminded of the Alps. Yet I felt then as distinctly Alp-sick as one may feel homesick. The feeling was so strong I wondered why, and then realized that my little mixed garden—one corner of it especially—was an almost exact reproduction of those close-flowered lawns that one finds everywhere in the high Alps. The plants had matted together. It was an alpine lawn, all save the fine grass, and that did not seem to matter." This was just one of those happy chances that often befall the observant gardener.

Mr. Elliott realized that he had made an important discovery, that he had solved the problem of the alpine lawn in captivity. Any one could have such a one and the murdering grass could be—must be, indeed—left out without sacrificing any of the realism. Since then Mr. Elliott has developed and matured his young idea and in his catalog and in his book, *Rock Garden Plants*, he tells of his further experiments.

But the American gardener must do his own experimenting, for the little plants that lend themselves to this type of gardening in England will not always be found satisfactory in our so different climate. They must be carefully chosen. Just any small plants picked at random will not necessarily thrive in this particular kind of mixed gardening. Many quite definitely will not stand it at all. Certain plants are natural mixers, sociable little bodies that like mingling their roots and their branches and being crowded by their neighbors. Others must have isolation for their best happiness and shy away from the close communal life of the alpine lawn. Mossy Saxifrages, for instance, will have none of it, nor such as *Armeria caespitosa*, which likes to issue from a crevice or sit in serene isolation in the arid wastes of the moraine; not many Pinks, save the cluster heads, will stand it. (Continued on page 77)





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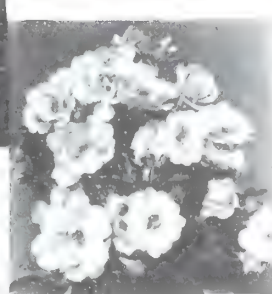
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## PLANT

# Novelties

## FOR THIS YEAR

**J**UDGING by the advance notices, unusually promising new plants await the gardeners of 1937. Here, at the start of the year, we present necessarily condensed descriptions of those to which their introducers have called our attention:

*Asperatum Blue Ball.* As its name implies, literally a ball of blue. Seeds for Spring sowing.

*Allium senescens.* Hardy fibrous-rooted perennial, globe-shaped flower clusters ranging from pink-tinted white to deep violet. Blooms July, August and September. Seeds for Spring sowing.

*Anemone decapetala.* Hardy perennial to 10", blossoms variable, tending to rose with gold stamens. Long Spring flowering season, occasional Summer and Fall bloom. Seeds for early Spring sowing.

*Aquilegia Clematis-flowered.* Hardy perennial. Flowers are without spurs and resemble a Clematis. Mixed colors.

*Aquilegia Crimson Star.* Exceptionally large, deep, dull crimson sepals and spurs, and pure white petals. Free flowering. For light shade.

*Aster Amethyst.* An outstanding variety, the nearest approach to a double, purple-blue Aster so far developed.

*Aster Blue Jacket.* Novi-belgi type, fine dark blue. Strong, free-flowering, 3'-4' tall.

*Aster Charles Wilson.* Same type as preceding, deep cerise red.

*Aster Dazzler.* Semi-double brilliant rosy red, an entirely new shade. Plant open, rigid and freely branching.

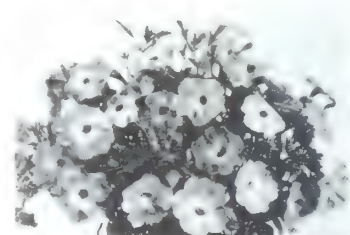
*Aster E. R. Durham.* Same type as preceding. Very free-flowering, lavender.

*Aster Erikarti Wonder of Staffa.* Lavender-blue, 2" 2½" flowers, June to mid-November. Excellent for border, cutting and Winter forcing. Very free bloomer. Hardy.

*Aster Mammoth.* Semi-double, with long, broad rays of warm lavender color. Very free flowering. Vigorous, upright, with long side sprays.

*Baptisia villosa.* Great spikes of golden Pea-like flowers. Blooms in late Spring. About 25" tall. Perennial. Seeds for early Spring sowing.

*Bessera elegans.* Mexican Coral Drops. Summer flowering bulbs with umbels of bell shaped blossoms on 18" 21" wiry stems. Orange red outside, creamy white with orange strip inside. Purple stamens. July-September. See illustration 19.



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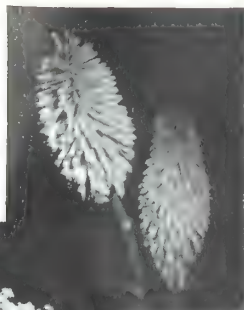
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11

1. Yucca Dancy Schaner
2. Mr. Claude Rose
3. Buddleia Hartwegii
4. Signora Rose
5. Larkspur Giant Imperial
6. Coral Cup Rose
7. Primula Dwarf Bedder
8. Mrs. Pearl Lynde
9. Larkspur Rose
10. Mrs. Frances A. Blane
11. Callitriche





18



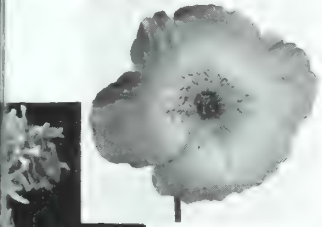
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12

**Buddleia Fortune.** Numerous branches tipped with 12"-18" flower spikes of true lilac color, round and full. Fine for cutting. Hardy, much neater habit than most Buddleias.

**Buddleia hartwegi.** An exceptionally fine Butterfly Bush with large, bright lavender flower panicles. Especially desirable as an ornamental lawn shrub. Good for Summer cut flowers. See illustration 3.

**Calystegia pubescens fl. pl.** Double pink Morning Glory. Prostrate, neat habit. 2" lavender pink flowers resembling Morning Glory. Midsummer bloom. See illustration 11.

**Campanula Blue Spire.** Deep lavender-blue flowers in long, well filled spires. A new double form of the popular Peach Bells. Strong growing with several sturdy stems.

**Campanula isophylla White.** Known in Europe as Weeping Bellflower. For shady place in the rock garden, or for window boxes, pots and hanging baskets. Hardy south of Philadelphia. North, winter in coldframes or indoors.

**Carnation Crimson King.** Outstanding hardy Carnation for the garden, flowering freely through Spring, Summer and Fall. Dazzling crimson flowers on long stems.

**Chrysanthemum Agnes Selkirk Clark.** Single Korean hybrid. Blend of bronzy pink, apricot and salmon, 3" flowers. Very free blooming. Compact but graceful, 2'-2½' tall. See illustration 21.

**Chrysanthemum Ember.** Double Korean hybrid. Brilliant glowing bronze flowers, 2½" across, in Mid-October. Unusually hardy and rugged. Grows about 2½' tall.

**Chrysanthemum King Midas.** Double Korean hybrid. Soft yellow, faintly bronze shade. 4" blossoms from late September through October. Very branchy growth, 2½' tall. Very hardy.

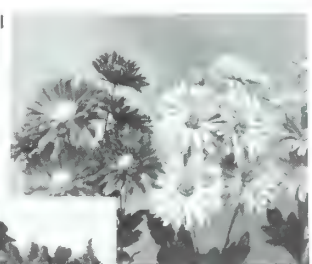
**Chrysanthemum Nancy Copeland.** Single Korean hybrid. Spectrum red with opalescent sheen which gives a changeable color effect. 3"-3½" blooms in late September. Strong and upright plant, 2'-2½' tall. Very hardy.

**Chrysanthemum Pink Lustre.** Single Korean hybrid. A delightful shade of orchid pink. Blossoms 3"-3½" in diameter. Strong branching sprays in profusion through October. Fine for cutting. Strong growing, 2½'-3' tall.

**Chrysanthemum The** (Continued on page 79)

- 12. Zinnia Star Dust
- 13. Yellow Wonder Poppy
- 11. Verb. Floradale Beauty
- 15. Iris Captain Blood
- 16. Cupid Zinnias
- 17. Zinnia linearis
- 18. Tritoma Towers of Gold
- 19. Bessera elegans
- 20. Golden Frills Rose
- 21. Korean 'Mums
- 22. Verb. Crimson Glow
- 23. Marigold Gigantea
- 24. Snap. Nanum California

21



22



23



24



# Old World Charm



THE BOWLING GREEN AS SEEN FROM THE HIGH GATE

J. B. MASTERS ASSOCIATES



HIGH GATE AT THE NORTH END



THE POND BEYOND THE BOWLING GREEN





THE ENCLOSED SUNKEN GARDEN

CONSIDERING their typically American surroundings, the grounds of Fairfield Manor, Mr. Noble Foster Hoggson's home at Redding, Connecticut, are notably reminiscent of continental precedents. That they accomplish this without its seeming in the least out of place gives them high rank as a landscaping achievement.

Prominent among these European features is the bowling green, entered through the lich gate which stands at its northern end. Looking down the length of the green from this latter point, two tall Elms frame a far vista where, all but concealed by shrubbery, lies a quiet pond dotted with Waterlilies.

Sixteenth Century Tuscany suggested two of the important characteristics of the enclosed sunken garden at the rear of the house—the *giardino segreto*, or secret garden, and the *bosco*, a shady, closely planted grove for hot days.





J. HORACE MCFARLAND



R. MARION HUTTON



MRS. CLEMENT HOUGHTON



OSKAR AERSCHOU

## FAMOUS AMATEURS AND GARDENERS

- Dr. J. Horace McFarland, dean of American amateurs, has been an outstanding figure in horticultural affairs for so many years that the name of man cannot but to the contrary. Closely associated with him is his very able superintendent, R. Marion Hutton, whose immediate care is the famous garden at Breeze Hill, Dr. McFarland's Pennsylvania home.
- A well-known practical gardener of long experience, as well as a leader in amateur horticultural organization work, Mrs. Clement Houghton is widely known. Among the positions which she holds at the present time is the presidency of the American Rock Garden Society. Her Massachusetts garden is presided over by Oskar Aerschoug, an able plantsman in his own right.

# Gardening

## NOTES FOR JANUARY

**D**RY AIR, lack of ventilation and inadequate light are the three main causes of failure with house plants. A modern air conditioning system is the most efficient remedy for the first two, while the last is chiefly a matter of window space, of course. Even without air conditioning, though, it is possible to have a perfect, if miniature, indoor garden by employing for it one of the moisture-retaining glass cases made for the purpose. Even delicate mosses, Ferns and various tropical plants can be grown in such containers.

**M**ANY kinds of ornamental trees, shrubs and woody vines can be propagated quite easily by cuttings taken at this time and kept covered with damp sand all Winter in the cellar or fruit storage pit. In general, select wood that formed during the season recently passed, and let the cuttings be from 4" to 8" or so long. Most of them should be cut off just below a leaf bud. After being covered by the slightly but constantly damp sand all Winter, these lower cut surfaces should have formed callouses and be ready to root when set upright, to  $\frac{1}{2}$  their depth, in the light soil of a closed frame. Later, they are planted out in the open.

**S**CALE insects of different types, on the evergreen as well as on the deciduous trees and shrubs, are the traditional Winter quarry of the crusading gardener with his spray gun. The ammunition for said weapon should be a miscible oil or one of the lime-sulphur mixtures, made exactly according to directions.

**I**F it is a great mistake to think that regular feeding of the Winter birds is merely a sentimental matter rewarded only by the problematical gratitude of "our dear little feathered friends" (perish the phrase!). Actually, Winter feeding has its highly practical side, for in exact proportion to the number of birds that come to the food station, so will the insect pests which hibernate on nearby trees and shrubs and plants become fodder for the visiting avians. Birds never seem to stuff themselves so full of suet, sunflower seed, bread crumbs, etc. that they can find no room for a dessert of borers or chrysalids; the main thing is to get them to come up and see you some time, and then to form the habit of so doing. It's appetite and not gratitude that makes them eat the grubs, but that's all right. The main point is to get the pests destroyed.

**P**RIMARILY, the Winter-time coldframe is a place to keep dormant plants. This does not mean, though, that it needs no attention. On the contrary, a well managed coldframe is ventilated on warm, sunny days, watered if its contents show symptoms of undue drying, and covered with an extra protection of mats, boards or straw when a bitterly cold spell comes along. It is just as well, too, to keep a couple of efficient mouse traps set in the frame, for mice will get in and do damage if not stopped.





## SUGGESTING HOW MUSHROOMY AND CREAMY IS CAMPBELL'S <sup>NEW!</sup> CREAM *of* MUSHROOM SOUP

**H... OH...** What is that teasing, tantalizing aroma coming tip-toe through the kitchen door?... So savory and sly... why! it sets you swallowing, just in hopes...

Here come brimming steaming cups!... Look at that rich creamy color, coaxing... saying "Come and get me!" And MUSHROOMS—whole big-hearted slices of them!

Don't wait for it to cool... Blow on a spoonful and taste.

Mmm—mmm! What cream of mushroom is this? *Campbell's?*... It tastes even better than Campbell's did last time... better than any cream of mushroom that ever was! They've *done something* to it!... Made it more "mushroomy"... and creamier... and *so smooth!*

Now, another spoonful... and savoring its creaminess, sampling its melting tender mushroom morsels... *eyes shut!*... Picture a pasture somewhere, green with

June sunshine and wet with morning dew. A milking pail glowing with golden cream—rich, fresh, country-style cream!... And shoving up through the grass around, *mushrooms*, tender, plump, fresh as the June morning... Now! *That's* what this new, even finer Campbell's Cream of Mushroom tastes like!...

**NEW!** It's true—better than ever now! *More* specially cultivated mushrooms and **more** double-thick cream!

LOOK FOR THE  
RED-AND-WHITE  
LABEL



no thick  
hardly pour  
ous fresh—  
ets for more?





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## JAMAICA

(CONTINUED FROM PAGE 35)

Jamaica's Alps, the Blue Mountains, rear themselves up through the eastern section of the island, and attain their highest altitude at 7,388 feet above sea level. The road from the capital city, Kingston, idles out through the suburbs, called the Liguanea Plains, and commences to zigzag and rise near a little village called Papine. I left Kingston one Summer day this year with the thermometer frying in the high nineties, and after seven miles, when we began to go in long graded passages up the mountain's deeply wooded southern flank, it had dropped to 85°. Presently, 1500 feet up, the vegetation started to change: dull, brown dusty earth was replaced by Jamaican gorse, pretty yellow-flowered Wild Blackberries, giant tree Fern, pink and white Daisies, and mosses, gloriously soothing in their deep greens. The thermometer shivered in the misty seventies.

### OVER KINGSTON HARBOR

At 1,000 feet we got out and looked down. The earth, tossing white plumed, perfumed Ginger Lilies in the bright afternoon sun, raced out in a flat ledge of sixty feet or so and in joyful abandon hurled itself almost perpendicularly to the plains below, where Kingston squatted, a scattered blur of "white dots, the round green toadstool rings of race-courses, and shimmering heat haze. Kingston harbor, slightly ruffled by some passing afternoon breeze, snuggled into the long arm, on the end of which stand the remains of infamous Port Royal. This, wickedest and richest pirate city of the West Indies, flourished up to the 7th of June, 1692, when an earthquake flung the greater portion of its evil grandeur into the sea, slaughtering thousands of its inhabitants, good, bad, lewd or indifferent. This view, although the Blue Mountains of Jamaica are ever with me and I have been up them scores of times, always sends a shiver down my spine. Its magnificence is in its boldness and virile sketching of dangerous, ever-falling lines, well suited to the mountains on which England places a military garrison town, with a company of well-drilled soldiers—rifles, bayonets, bull-like sergeants and English beer-in-the-wood.

Then we are at the Great House, round a corner of the road. We can't see it yet, but a short, steep road, branching off the main way, bears us down very abruptly between feathery Japanese Bamboos and purple Lacandras, whose pink buds strangely refuse to clash with the velvet richness of their handsome blooms; and presently we are at a garage, built from the reconstructed coach-house. We get out and refuse to believe that in less than twenty miles the temperature has dropped from a grilling 98° to a very delightful 65°.

We go through an arch of ancient, time-polished Orange tree wood, where the Mexican Cigar-plant clambers in riotous confusion, a mass of brick-red, candle-shaped little flowers. The garden, going down a hundred yards in natural, pouting terraces, lies below us, and from our feet four separate paths twist among glorious flowers, avoiding moss-covered rocks and Tree-ferns which grow to ten feet. Behind a rock, green etched by star moss, from crev-

ices of which gold and silver Fern drip with subtropical rebellion, a ti bubbling stream is born. Leaping clear of the gray stone, it rushes round a round in a sand-swirling pool not more than a yard across and finally dashes down through the slopes and falls in the garden in Lilliputian rapids until it disappears round a corner of the Great House. We go down slowly, pausing to admire a patch of Nasturtiums, deeply orange, almost white a delicate gold, which try to imitate the little river in the exuberance of the flow among the rocks.

Below the Nasturtiums we find a group of wild Coffee bushes, round and ornamental, with their white flowers and bright red berries. Next to them a wild Tamarind tree leans protectively over a still little pool where three kinds of Jamaican fresh-water fish are to be found: the *ticki-ticki* tiny brown imps, beautifully marked and swiftly moving; the mountain mullet, a sporting fish not unlike trout but gamier; and a species of long spiky minnow which delight in jumping backward and forward over a floating stick or leaf. We wait long enough to approve, silently, that the ever-living goldfish has not been introduced into this purely West Indian water picture, and also that no barbarian has thrown a false "Japanese" rustic bridge over the pool's quiet depths, nor any leaden figures of foolish mannikins to leer from the wild Coffee bushes.

There stand before the house two or three Plantain trees, one of which is laden with bunches of the delicious vegetable, first cousin of the Banana and exactly like it, except that the "fingers" on the Banana turn upward and the Plantain, like the thumbs of a bloodthirsty Roman crowd, are turned toward the ground. Every West Indian on showing you the two, will explain this as something you never could possibly know. If you do know it, his respect for you increases an hundredfold. The Plantain is eaten with the meat dish, as a sweet vegetable; never like Cousin Banana, as a fruit.

### THE GREAT HOUSE

The old house, built in 1702, looms over us, as we stand on a gray stone path. On both sides Pansies vie with red, yellow and pale pink Hibiscus, and great bushes of heavenly blue Hydrangeas, behind, mingle with the Black-Eyed Susan, a lovely yellow thing with a dark purple center. A fine background of pink and white Japanese Roses still carries a few plumes.

Then the Great House. . . . Great Houses, massive, brooding, still, resent intrusion, abhor publicity. We can but examine superficially about and around it, I fear, hoping humbly to see and hear with our imagination a bit of the old Colonial Jamaica.

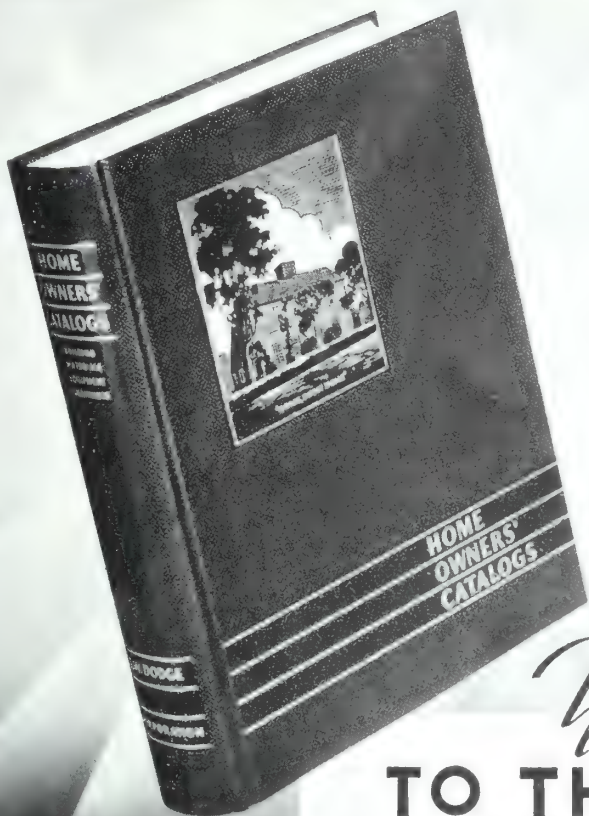
There are the walls of Jamaica—stone, square-cut and a yard square sometimes more. When slaves hewed them out, the stone was white and not unduly hard to the stone-saws, freshly quarried. Ten years after they were set in place by the black men toiling under our fierce sun to the crack of the overseer's whip, those stones became like granite, hard and tough, gray and everlasting amid their molasses

(Continued on page 68)



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build a home in 1937*

(EAST OF THE ROCKY MOUNTAINS)



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People marvel that we present a big, handsome and informative book like Home Owners' Catalogs without cost or obligation. Yet, during the past year, thousands of new home owners have experienced the satisfaction of receiving it and testify to its inestimable value during the planning and construction of their homes. Many of them write to say that Home Owners' Catalogs will remain a treasured volume in their libraries for many years to come.

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## CONGENIAL ROOMS

On either side of the drawing room are two bedrooms, their doors opening into a central hall. A definite group of rooms appears throughout, while each room is further characterized by its own treatment in the matter of color and disposition of furniture. The collection of twelve rooms emphasizes three currently popular period styles—Eighteenth Century English, French Provincial, and modern arrangements. Separated from this main grouping appears a smaller section of maple rooms, five in number, also a small economy cottage, and a small three-room modern apartment.

One of the most striking of the entire group is an Eighteenth Century English living room, the walls of which are painted a creamy clay color. Windows, framed in a narrow cornice all around, are hung in a stain of the same clay color. A Hepplewhite sofa quilted in cream velvet harmonizes with the walls. Chinese prints arranged in a straight line over a group of English bookcases are mounted on black marble and finished with gold trim. A Chinese motif lends character to the large

mirror over the mantel, and to accessories throughout the room.

Imparting a subdued charm to the Eighteenth Century English dining room below is the beautiful hand-blocked wallpaper designed by William Morris. The dark, almost olive green of the paper is brought out in the monotone broadloom rug, and in the material on the chair seats. The claret and beige tones of the paper are cleverly carried out in claret twill curtains which fold back to reveal a beige lining. One of the most unusual pieces of furniture is a fine reproduction of an old English mixing table on which has been used a pair of antique Bristol decanters. Sheffield wine coolers filled with huckleberry leaves decorate the plant stands before the windows.

The library in the center picture has a map believed to have been used by Captain Kidd. Eighteenth Century furniture comprises a wing chair, informal couch and chairs, and a breakfast nook and seat of Queen Anne period. The bookcase holds a collection of Royal Doulton figurines, some of which are on a lamp and bookends.



To the left, an Eighteenth Century English dining room that incorporates some unusually lovely Sheraton and Hepplewhite furniture. Claret twill draperies and a deep green carpet emphasize the green and claret colored wallpaper.

The map in this English library is a photographic of an old pirate's map found in the New York Public Library. Its gray blue tones repeat those of linen draperies which coordinate gray blue with eggplant and cream of plum tones.



Blue and gray furniture against slate colored walls is striking in combination with notes of aquamarine in curtains, bedspread, and carpet. A modern water color and painting add touches of brilliant color worked in rich pastels

## JAMAICA

(CONTINUED FROM PAGE 66)

treated cement. The roofs, of sweet-smelling cedar, last, with minor repairs, for hundreds of years, despite hurricanes and the violence of our Autumn rains. No paint is used, for, like the craftsmen of Japan, the old West Indian believed in the beauty of wood and stone uncovered, with the tool marks of the workers visible and proudly exhibited. "That is by Parchment—early Eighteenth Century," your expert will tell you, examining an old Jamaican Great House, or, "See those chisel marks on the mahogany staircase? No one but Irwin, the clever mulatto from the Pedro Plains, could have produced that poem in wood."

A long room, riddled with Spanish shutter-windows—a legacy from the Spanish settlement which lasted until 1657 runs the whole breadth of the house in front, and is always referred to as the "hurricane verandah". The house, occasionally two stories, is more often only one, with cellars below for slaves and wine. The rafters, cross beams and floor beams are made from bullet or iron wood, which no insect and very few tools can penetrate. The floors are uncovered, and are polished mahogany polished with beeswax, dried Coco-nut bush and infinite "knocking", as it is termed out here, by female servants on their hands and knees. Some walls are paneled halfway or totally, but where this was not done the stone was plastered and white-washed with Jamaican lime. The front hurricane verandah lets us go back, through an arch of polished mahoe and satin woods, into the vast withdrawing room—dark, cool, on its walls paintings of bewigged, gay-coated ancestors.

This, in turn, lets us into the rear of the house, where a dining room lies across the entire back breadth and carries down its length a mahogany dining table that it would take eight men to move, despite polished floors and great brass-shod legs. The dining room chairs, of mahogany also, receive us with fat, heart-shaped seats, and very straight backs; and one often wonders

if it was so much the indiscretion the "four-bottle" men as the ache weariness produced by sitting on the chairs through dinners of two courses, lasting four hours, that crumpled gouty gentlemen beneath the bow by the half-dozen!

On either side of the drawing room were two or three bedrooms, their doors carrying heavily hinged hurricane shutters. Their floors, strong as they were, groaned under the Jamaican-made double four-poster beds, with canopy representing all the Heavens and a solid commode or two, often with steps incorporated, to elevate sufficiently to accomplish the arduous and difficult job of getting into bed, having blown out the one candle, at the floor level! No roof was sealed, and the bare rafters and thick shining were refuge for our dreaded croak lizards and innumerable spiders, cockroaches and hard-backed beetles. Going to bed must have been a nightly adventure in the Eighteenth Century, despite night caps, thick, long-sleeved and high-necked night dresses, and braided flint-lock pistols by the bedside.

Being Jamaican, I know some of the secrets, some of the sins of these Great Houses, tranquil and restful as they look. Let me stop lest I go too far and bring their wrath about my ears. The cellars—you smile, perhaps, at the foolishness of an insular mind. I remember this, that stranger things can happen in these sun-heated, internally throbbing little West Indian isles, than one could possibly guess at. You may hear of the drum beats of Haiti, the taint of evil in a forest smelling vilely sweet. But it is in the places where the veneer of civilization lies thick that you may encounter the real unknown, bottled-up, seething, dangerously suppressed. But come to Jamaica! What you see you will love for its breath-snatching beauty. What you can't see will not harm you, who live the guarded life of the North.

But see the Blue Mountains of Jamaica, rising to their mists.

## SHALL I RENT, BUILD, OR BUY?

(CONTINUED FROM PAGE 13)

years hence. Its sale value, at that time, marks the extent of the savings which have been put into it. Naturally, it is not possible to calculate in advance what that future value will be, and how much of your investment will be savings and how much will be payment for shelter and enjoyment. The condition of your house, at that time, its style, the character of your neighborhood, will all influence the sale value of your property. Thus, even if future values cannot be accurately estimated, it is well to bear in mind the factors which influence them so that your home may, after 15 years have passed, represent as much as possible in terms of savings, and as proportionately little in terms of money spent for shelter.

Any systematic approach to the purchase of a home should end by giving us a reasonably accurate estimate of how much house we can afford. But, before we begin to think about that, it may be well to review, briefly, the various ways of paying for a home.

Broadly speaking, there are two ways of buying a house. One is to pay for it outright, in cash. The other is to make a down payment and to cover the balance with a mortgage which will be paid out of future income. The latter method is again divisible into the various types of mortgages available.

Although not many people have sufficient accumulated savings to enable them to purchase a house outright for cash, that is the wise procedure in the average case when possible. In every such case, a reserve should, of course, be set aside for emergencies. Not even the purchase of a home can justify the entire depletion of the family's cash reserve. But, after the provision has been made, it is probably wisest for the average individual to lend his savings to himself, so to speak, for the purchase of his home, rather than to lend it to others and then borrow from others to pay for his home.

(Continued on page 70)



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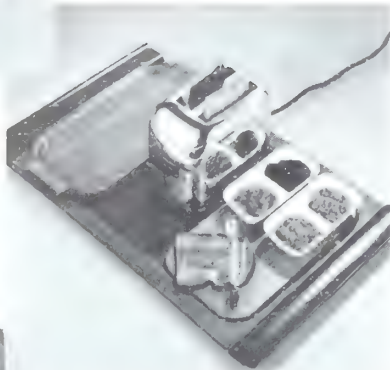




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Hospitality is distinctly evident in the fully equipped four-mater set. Beside the regular toaster are four cruet tray, of wood, a toast liver and trimmer, and relish dicer. \$2550, Hammer & Schlemmer.



The new Foodcraft appliances human kitchen slavery. It slices, dices, dices, squeezes, chops, and mixes with the ease of a magician. Better with or without extra attachment, \$1.95 to \$365 complete. Gumbel Bro.



**D**OCUMENTS are no longer limited to the brave. This caption takes care of all deep fat fryers, so that results are edible. Separate fat container 14 inches, Rutenber product, SLE-5, Fib Electrical Supply.



The *Silex colfax* pot has new companions in a separate creamer, sugar, and snack tray. It comprises a complete set that can be used for dining room service. Newly decorated, \$8.95 complete. Lewis and Conger

[illegible]

## SHALL I RENT, BUILD, OR BUY?

CONTINUED FROM PAGE 63)

The oft-quoted argument that such a cash payment amounts to putting all of the family's eggs into one basket is not valid. True, if the investment should prove bad the savings would be lost. But a mortgage is no insurance against such a calamity. A mortgage lender, forced by default on the part of the borrower, has a right not only to sell the house by foreclosure, but to reach the home-owner's other investments to make up his losses.

The majority of us, however, will pay for our homes by means of a down payment, with a mortgage to cover the balance; in other words we will purchase part of the house outright, with our accumulated savings, and the remainder we will buy out of income, over a period of years.

With respect to the amount of the down payment, the best policy, in the average case, is to make the largest possible down payment, after setting aside a reserve sufficient to cover family emergencies. From your banker's point of view, the down payment should be sufficient to make the loan safe; that is, it should be at least sufficient to cover all expenses, including foreclosure, alterations, repairs, and sale, in case the house is left on his hands. But from your own viewpoint, as well, a substantial down payment is a good investment. The same arguments advanced in favor of purchase for cash, when that is possible, apply equally to the desirability of a large down payment. A substantial down payment, furthermore, is convincing evidence to the mortgage lender that you have, in the past, been able to save money and will therefore in all likelihood be able to meet your obligations in the future. He will be justifiably prejudiced in your favor in the event that some unforeseen emergency prevents you from remitting, in full, one or two payments on his loan. Remember, when considering this item, that your banker does not want the house and is interested in helping you to set up a financial plan which will be comfortable and safe for you. Therein lies his own security as well as yours.

The various types of mortgages are not all equally desirable in a given case. Although you would go into this subject at greater length with your banker, a brief summary of these types is given here for comparison.

## STRATEGII MORGENTHAUS

A straight mortgage is a promise to pay the entire amount of the mortgage on a given date, one, three, or five years from the date of contract. Usually the lender is expected to renew the mortgage for a similar period after requiring a payment sufficient to cover depreciation. But he has a legal right to demand full payment and refuse renewal if he so desires. In any case, there is no assurance as to how much payment he will require, and, consequently, the borrower finds difficulty in estimating how much of his income to set aside to meet the demand. This type is not at all desirable from most standpoints. Such a mortgage is demonstrably more costly at 5% than a monthly amortized mortgage at 7%. The reason for this is that periodic payments which are accumulated in a

savings account to meet the date maturity of the mortgage will not earn as much interest as the same payment would return if used to reduce the principal of the mortgage. Further it is the basic weakness of inviting the borrower to make commitments which does not expect to keep, and then depend on the lender not to require him to keep them.

## AMORTIZED MORTGAGES

The amortized mortgage is the surest type for the average person. It runs for a period of years and calls for payments monthly, quarterly, or semi-annually, depending on how the homeowner's income is received. With each of these periodic payments, the interest and a portion of principal on the mortgage is remitted, so that at the end of a specified period the total is paid.

The method of making payments on an amortized mortgage is worth noting. The fixed monthly payment stipulates a certain amount to be paid each month for the life of the mortgage. Obviously, the payments during the first few years, when the larger part of the principal is still outstanding, will mainly represent interest, while during the last years, when much of the principal has been paid off, the same amount will largely represent payment on principal.

Against the fixed monthly payment there is this to be said; it calls for the same monthly payments when the house is twenty years old as it did when the house was new. It would seem more in accordance with good business practice to arrange payments so that they will bear a better constant relationship to the value of the home to its owner.

Such an arrangement is the decreasing monthly payment by means of which the owner makes larger payments, at first, than under a fixed payment system, but pays proportionately less, towards the end of the term.

In approaching the purchase of a home, there is a temptation to compare mortgage payments and whatever rent the purchaser is at present paying. Sometimes such a comparison leads directly to a decision to build or buy rather than to continue renting. Such a comparison is not justifiable, however, for the reason that certain expenses borne by the lessee of a rented house will have to be shouldered by the owner himself when he builds or buys. We list some of these, which can be rather definitely ascertained in advance, and some others—less calculable—for which a minimum annual amount should be set aside and added to the estimate of cost of ownership.

Important among expenses which can be calculated are: municipal and other taxes; possible assessments; fire and other insurance.

Among other costs is upkeep, which includes repainting and redecorating, plumbing and heating repairs and replacements, etc. These costs may seem unimportant when the house is new, but the need to meet them will certainly arise, and it is wise to put aside at least one percent of the cost of the house, annually, against that time. Likewise, when your home is ten or more years old, you may want to bring it up

(Continued on page 31)



## SHALL I RENT, BUILD, OR BUY?

(CONTINUED FROM PAGE 70)

...in some particulars, as new  
ment and conveniences are placed  
market, or even add some space  
house to accommodate the ex-  
ing needs of the family. An al-  
ance of another one percent an-  
ay should be set aside to meet the  
of such modernization.  
The important question of estimat-  
ow much the family can afford to  
el for a house deserves careful  
ht. It is very advisable to arrive  
reasonably accurate figure before  
egin to look at houses or talk to  
chitect. To do this you should  
ate all your personal expenses, in-  
your annual savings, and arrive  
total which should equal your to-  
come. In the case of items like  
ure, vacations, medical expenses,  
es, etc., it is best to allow for  
ations and take the average over  
period of years rather than the a-  
nt for any given year. It is advis-  
also, not to count on the prob-  
increase in your income as this  
us will usually be absorbed by  
ren, a new car, and similar items.

You know by the present amount of  
your savings how much you will be  
able to advance as a down payment.  
The amount you now pay annually for  
rent, plus the average annual amount  
of your savings, may be taken to repre-  
sent what you can afford to pay, an-  
nually, on a mortgage. This figure,  
divided by twelve, will be the estimated  
extent of the monthly payments you  
can make on your home.

The statement is often made that the  
proper proportion of income to allow  
for rent is 25 per cent of total income,  
or that one should not purchase a  
property costing more than 2 or 2½  
times his yearly income. This is the  
type of quick calculation which may  
lead to error, and which we seek to  
avoid. Actually, families in the low in-  
come bracket will assign proportion-  
ately more of their income to such pay-  
ments than families with higher in-  
comes, although the actual amount, in  
dollars, will be correspondingly lower.  
Family income and family responsi-  
bilities alone can be taken as a measure  
of what should be paid.

## THE HOME OF LOWELL THOMAS

(CONTINUED FROM PAGE 43)

...was a story lower at one end than  
the other. Such a condition is often  
attributing to the general architectural  
of a house. Mr. Keefe decided,  
efore, to build a retaining wall  
s low point and to fill in the first  
level, to form a terrace which  
be used for outdoor dining. This  
him an opportunity also, by fill-  
in front of the terrace, to build  
n-around drive to the entrance  
house, which, curiously enough,  
approached originally from the  
n side, in spite of the fact that  
other elevation had obviously been  
et as the entrance front.

...having raised the left corner of  
house, and brought his roadway  
the entrance door, Mr. Keefe's next  
em consisted of improving the  
nce porch which seemed squat and  
He thereupon designed a narrow-  
higher porch and replaced the  
octagonal columns with grace-  
ound ones.

...the doorway itself, on either side  
e side lights, half round columns  
applied, surmounted by a decor-  
cornice transom bar, because the  
ortions of the original door and  
lights were proper though severe.  
om the photograph it will be seen  
Mr. Keefe changed a double win-  
in the writing room to a flat bay  
h varied the monotony of the reg-  
fenestration of this side of the  
e and provided a better view of the  
eyond. It can be seen that the  
ions of this bay were designed  
cularly narrow so as not to im-  
the view from within.

...on the garden side of the house,  
ever, Mr. Keefe found a problem  
the reverse of the one he found  
the entrance front. There his pur-  
had been to accentuate the long,  
elines of the house by building up  
low corner. On the garden ele-  
on there existed a low, one-story  
oh. This he removed and in its  
le he built a two-story, formal port-  
n order to break up the horizontal

lines of this elevation and relieve its  
somewhat monotonous fenestration. A  
balcony was added at the second story.

Such a monumental porch, like any  
other added architectural feature, should  
give the impression of always having  
been a part of the building. Because,  
however beautiful in itself any supple-  
mentary architectural form may be, if  
it is not in harmony with the architect-  
ure of the original edifice it is out  
of place. In building this two-story  
porch, therefore, the architect contin-  
ued the existing entablature, refining  
it with added detail. He used square  
columns instead of round since such  
forms seemed to tie in better with the  
old building.

At the right of this porch an arched  
and latticed enclosure, with its top  
in line with the porch floor, screens  
the lower level service entry.

On this side of the house, opening  
on the two-story porch, were two well-  
proportioned doorways with side lights.  
To each Mr. Keefe applied graceful  
engaged columns surmounted by a  
cornice at the transom bar. So often  
as simple an expedient as this can be  
used to make a severe architectural  
feature into a graceful, pleasing one.

The interior plan of Mr. Thomas's  
house is much the same as it was. The  
room arrangements were quite satis-  
factory for the needs of the family  
and the many guests whom the Thom-  
ases entertain. The large attic space  
has been developed into a sort of om-  
nium-gatherum room where many  
types of amusement are provided and  
where groups of people can gather.

Mrs. Thomas has been her own dec-  
orator and has achieved some inter-  
esting color harmonies quite new but  
in perfect keeping with the style of  
the house. The dining room has a splen-  
did cherry colored carpet and can-  
ary yellow walls. The hangings repeat,  
in subtler shades, the color of the  
walls and carpet. The wallpapers and  
furniture of the house carry out the  
Colonial tradition of the exterior.

If it's a smart new lampshade  
... it's **LUMARITH**



The lamp illustrated, photographed at W. & J. Sloane, N. Y., was designed by Wm. Van Cleft at the request of House and Garden. It was featured as one of the "famous fifty" House and Garden Christmas gift selections. The shade is of Lumarith.

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you want to keep them—their colors undimmed, their loveli-  
ness unchanged.

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—and you're sure of a finer, more useful lamp. The shade,  
you know, *makes* the lamp—and Lumarith makes better  
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ARTHUR F. RACE, Managing Director

## PLANNED SUNSHINE

(CONTINUED FROM PAGE 56)

and they suggest, immediately, the importance of proper planning and orientation. It becomes obvious that a house placed broadside to the south-south-west with most of the important rooms and large windows located on that side, and with a minimum of window area on the west-north-west, will be cooler in Summer and warmer and more pleasant in Winter. The two illustrations at the top of page 57 will help to make this point clear. The "new plan" demonstrates the ideal orientation as described above, while the "old plan" shows the worst condition, with the main rooms placed broadside to the west-north-west. Laboratory analysis of these typical orientations showed: (a) the average Summer sun-heat in the old plan was nine times the sun-heat in the new plan; (b) average Winter sun-heat in the new plan was four times the sun-heat in the old plan. And note that, except for minor changes in the disposition of the windows in the new plan, the two are identical. No additional expense is involved.

Fundamental in this planning technique is an accurate knowledge of the various positions of the sun, in any given latitude, during every hour of every season of the year. This involves simple computations by means of a formula available to your architect who can thereby accurately determine the best orientation for your house with respect to sunlight and sun heat. Of greater importance than formulae, to the prospective home-owner, is the knowledge of what can be accomplished and what can be gained by this ingenious system.

### DIFFICULT CONDITIONS

We have seen what can be done by means of ideal orientation; but what if conditions necessitate an orientation somewhat less than ideal? Is there any means by which we may still obtain ideal results? Again we gain our objective by careful observation of the angle of the sun's rays and by designing in accordance with our findings. Thus we come to the subject of hoods

and wing-walls, as illustrated on page. The purpose of these so permanent obstructions is to stop the sun's rays during the Summer without obstructing them in Winter. The technic controlling their design is essentially simple.

In most parts of this country the path of the Summer sun is much higher in the sky than that followed by the Winter sun. By computing the angle of the sun's rays with relation to the given wall of a building it is a matter to design a projection (which need be no wider than the narrow of balconies) which will effectively interrupt the sun's rays during the Summer when the sun is high, yet permit them free entry during the Winter months. Narrow wing walls may be used to cut off early morning or late afternoon sun.

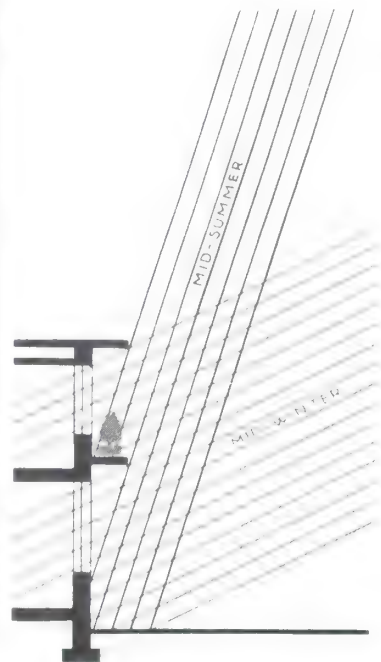
### WINTER AND SUMMER WIND

In regions where the prevailing winter wind is northerly and the prevailing Summer breeze is southerly, this has an added significance. We must orient our house in such a way as to minimize the exposure to the west-north-west whence comes the most intense Summer heat. By using we automatically minimize exposure to the coldest Winter winds. Early we plan our major openings towards the south-south-west whence comes the warmest sun in Winter. The prevailing breeze in Summer, then, since this orientation, in Summer, minimizes the entrance of sunshine to rooms, we may leave our windows open and unobstructed by blinds or awnings.

In this brief article it has not been possible to do more than give the reader the salient points in a new technique which we have every reason to believe will be of increasing importance in the design of homes. If we raised points which are not covered or about which you would desire additional information, we should be glad to answer your inquiries. If you are planning to build, by all means call this subject to the attention of your architect, who is in a position, to your best advantage, his professional knowledge of research in this important field.

**EDITOR'S NOTE:** For the original search on which this article is based, the Editors of House & Garden are indebted to Henry Nicolls and to the Department of Housing Research of the John B. Pierce Foundation, in New York. The significant results of Mr. Wright's investigation into solar radiation as it applies to architectural design are here published for the first time.

No stray ray of hot Summer sun enters your home. Owing to the relative perpendicularity of the rays of the sun in Summer, it is possible to cut off narrow projections, as shown in cross-section at left, which will effectively cut off the Summer sun without loss of radiant warmth in Winter.





## DUTCH COLONIAL

(CONTINUED FROM PAGE 25)



THE Cape Town Dutch made a different type of house from the New York Dutch, due to different environments and conditions

were required, a separate partition wall run parallel with the back house, but outside it, would have advantage of giving another room the same time keeping the large in its original size.

The builder knew from experience that a particular pitch of roof was practical or right and any other pitch would be wrong. He knew very little understanding of geometry to see that if the proper pitch was to be maintained and at the same time the width of the house is increased, the peak of the roof would have to be raised. While the Dutch builder never devoted any thought to aesthetic principles, he knew almost instinctively that carrying the roof over would be uneconomic. A wide roof with a high pitch would increase the amount of material used and the amount of labor required. He therefore broke the roof; the narrow section each side of the ridge was a low pitch, and from there on the steep pitch was given; the sweep at the eaves remained the same as had been in the single pitched house. Thus was developed the Gambrel

roof. Never a house was approximately thirty feet wide the gambrel roof was used. The upper, more flat part of the roof was narrow enough to give any trouble from the heavy snow and the wider sections below the peak were sufficiently steep for snow to slide off. The roof was again practical. The Dutchman was satisfied. He did not know that he made a contribution to architecture; that he had invented the Gambrel roof which the Dictionary of American Architecture defines as "A hipped roof to which, so called from its resemblance to the hind leg of a horse, is termed a gambrel."

It was at approximately the year

1700; after this there were no startling developments in the Dutch Colonial. The house now had two or four rooms according to whether it was extended or not. The fireplaces were now in the center of the outside wall of the large rooms instead of the center of the end wall of the house itself. When this took place, the Dutch builder had to bend the chimney in order to make it still come out at the ridge point. This was not for the sake of symmetry, but for the very simple reason that if the chimney came through the roof where the roof slants down on both sides, there would be less opportunity for leakage. He had, it must be remembered no flashing material. This fact has bearing on another important detail. To-day nearly all these houses have dormers, whereas originally they had none. Without flashing it would have been impossible to make the valleys of the dormers tight. Later generations desiring more space looked to that below the roof and, finding that the small windows in the gable ends did not admit sufficient air and light, proceeded to pierce the roof with all manner of dormers and skylights.

The Dutch Colonial house of sandstone grew and thrived for approximately one hundred years. Shortly after the Revolution, while sandstone continued to be used and while houses still were built with the Gambrel roofs, they were usually two and one half stories high instead of the original one and one half story. The Colonial house passed definitely with the passing of Colonial days. The Revolutionary War, in itself a political upheaval, marked the culmination of an architectural achievement.

The modern application of the Gambrel roof is this: In order to get long, low lines which are considered attractive today, it would be necessary to follow the principles set by these Dutch builders. That is, if the width of the house is carried over a certain length, the Gambrel roof must be used.



Groot Constantia, South Africa, a famous Dutch farmhouse, showing the very distinctive type of architectural design which was prevalent in this other prosperous Dutch colony



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## LIGHT ON COLOR

(CONTINUED FROM PAGE 50)

lemon yellow stays yellower at night than a butter yellow.

Dark wall colors look richer at night brown, for instance, that may seem a bit cold or grayish in the daytime, appears much warmer and browner under artificial light. But these sombre colors—brown, bottle green, navy, plum, black—absorb a tremendous amount of light. The best way to illuminate them is to get what is known as I. E. S. units (Illuminating Engineering Society) which can be installed in lamps, urns, vases and so forth, or I. E. S. lamps complete which will throw a soft diffused light in whatever section of the room you want it.

Finally, the most ideal way is to plan the lighting equipment of your house at the time of its construction in much the same way you plan your heating and air-conditioning. It is just as important to have your house properly lighted as it is to have efficient plumbing or the latest insulation.

Following are some facts showing the effects of light on colors, which are published through the courtesy of the General Electric Company:

### RED LIGHT FALLING ON

Red	makes it appear gray
Orange	makes it appear red to red-gray
Yellow	makes it appear red to red-gray
Green	makes it appear brown or gray
Blue	makes it appear black
Violet	makes it appear red-gray
Brown	makes it appear gray-brown

### YELLOW LIGHT FALLING ON

Red	makes it appear red
-----	---------------------

Orange	makes it appear orange
Yellow	makes it appear yellow
Green	makes it appear green
Blue	makes it appear yellow-green
Violet	makes it appear yellow-gray
Brown	makes it appear brown

### GREEN LIGHT FALLING ON

Red	makes it appear dark to black
Orange	makes it appear dark orange to light brown
Yellow	makes it appear yellow-gray-green
Green	makes it appear gray-green to gray*
Blue	makes it appear dark to blue-black
Violet	makes it appear blue to gray
Brown	makes it appear brown-black

### BLUE LIGHT FALLING ON

Red	makes it appear dark to black-violet
Orange	makes it appear light orange to red-brown
Yellow	makes it appear yellow-orange to yellow-brown
Green	makes it appear light to gray
Blue	makes it appear blue-gray
Violet	makes it appear lavender-gray
Brown	makes it appear red-brown to black

\*The green color of light falling on a color tends to wash out the color. Hence, some contrasting light purple, which does it makes the color appear black.

## OH, SO EASY AND SO GOOD!

(CONTINUED FROM PAGE 17)

hot, dry, white wine. Place under grill again for just a few seconds, remove from grill and sprinkle with parsley chopped fine. Serve at once with plenty of French or Italian bread. Provide finger bowls with rose geranium or lemon, if possible, as they are eaten with the fingers (the shells have to be removed). They are definitely messy, but oh so good.

### COTTAGE CHEESE AND BOILED POTATOES, GERMAN STYLE

This dish consists of a big bowl of freshly boiled peeled white potatoes, accompanied by the following ingredients: a big bowl of cottage cheese, a big bowl of thick sour cream, a small bowl of chopped white onion, a pepper mill, a salt cellar and a dish of caraway seeds. Each person serves himself to potatoes, puts on top of that some cottage cheese, covers this with sour cream and sprinkles the whole to taste with onion, salt and pepper and caraway seeds. Nothing could taste better in my opinion.

### COTTAGE CHEESE WITH SLICED RADISHES AND CUCUMBERS

Here is another dish similar to the above and, providing you share my enthusiasm for cottage cheese, you will enjoy it too for a luncheon dish.

First peel and slice fine 1 large cucumber and soak the slices in water for one hour. Also wash stem a bunch of radishes. Slice them and soak them in icewater. Dry the cucumbers and radishes. First put a jar of cottage cheese the bottom of a bowl, now add radishes, sprinkle with salt, cover with another jar of cottage cheese, add cucumbers, salt and pepper, cover with a third jar of cheese, then pour a cup of thick sour cream over all. Serve French bread with this.

### HAM AND TOMATO RIZOTTO FOR FOUR

Cook slowly 1 white onion, chop fine, in  $\frac{3}{4}$  pound of butter until it begins to brown lightly, then add  $\frac{3}{4}$  cup of raw rice, unwashed, and stir constantly over low fire until well soaked in the butter and until it begins to become slightly opaque. Then add a cup of cold boiled diced ham, when this has heated through add a good tablespoon of tomato purée or can of condensed tomato soup, and 1 pint of good clear chicken broth. Bring to a boil gently, cover tightly and put into a very moderate oven to simmer for about twenty-five minutes, at which time it should have absorbed all the liquid. Remove from heat.

(Continued on page 75)



OH, SO EASY AND SO GOOD!

(CONTINUED FROM PAGE 74)

...salt and pepper to taste and stir  
...lightly, using a big fork, about  
...aping tablespoons of freshly  
...all Parmesan or Gruyère cheese and  
...over 1/2 pound of butter cut into  
...pieces. Serve at once.

FAST FRENCHED LOIN OF PORK  
FOR FOUR, WITH APPLESauce

At the butcher to prepare you a  
loin roast, weighing about 3 pounds,  
...chops from the center of the  
loin. Remove the paper frills tem-  
perately, salt and pepper the roast  
and put it into a very hot oven  
for fifteen minutes. Then reduce the  
heat to about 375° F. and continue to  
cook slowly, basting frequently, for  
about an hour and three quarters.  
Pour off every bit of grease, and  
place the meat on a hot platter. Add  
a cup of water to the brown residue  
in the pan, put the pan on a hot flame  
and stir the juice until it has reduced  
to a thick glaze. Pour this over the  
meat, replace the frills and garnish  
with parsley. Serve at once with mash-  
ed potatoes and hot applesauce into  
which you have stirred 2 good table-  
spoons of grated horseradish.

OVEN BAKED LIVER IN CREAM FOR FOUR

On both sides of 8 small slices of  
liver, cut about one-half inch  
thick, dip in flour into which you have  
added salt and pepper. Melt at least  
1/2 pound of butter in a frying pan.  
When it is hot, add the liver and cook,  
turning often, five minutes on both sides.  
Place the meat on a hot platter and  
pour into the pan 1 cup of thick cream.  
Simmer until heated through, taste,  
season with salt and freshly ground  
pepper. Pour over the liver, sprinkle  
with chopped parsley and serve at once,  
accompanied by plain boiled potatoes  
and buttered.

ROASTED TOMATOES IN CREAM FOR FOUR

Take 4 firm tomatoes in three-quar-  
ter slices. Sprinkle both sides with  
black pepper and a very little granu-  
lated sugar, then dip them in flour.  
Place them one by one into a  
frying pan containing plenty of hot  
oil and bacon drippings in equal

quantities. Fry quickly to a golden  
brown, turn and brown other side and  
place on hot platter. Pour 1 cup of  
cream into the pan and stir until hot,  
then season to taste with salt and pep-  
per. Pour over the tomatoes and  
sprinkle with parsley chopped fine.

ANOTHER TOMATO DISH FOR FOUR

Remove stems from 6 hothouse toma-  
atoes of uniform size. Cut them in two.  
Place them cut side up in a shallow  
Pyrex glass dish containing 1/4 cup of  
melted butter. Dot each tomato with  
plenty of butter. Salt and pepper them  
and place in moderate oven to cook  
slowly for two hours, or until they  
have given up all their juice and ab-  
sorbed it again, and are lightly  
browned. Serve very hot.

HOT CHERRIES FOR FOUR

Open 1 large can of pitted black  
cherries. Pour the contents, juice and  
all, into a pan, bring gently to boiling  
point, and just before serving add 2  
or more tablespoons of good Cognac.

HOT APRICOTS FOR FOUR

Open 1 large can of halved apricots.  
Heat the contents, juice and all, to  
boiling point. Just before serving add  
2 tablespoons of apricot brandy.

HOT RASPBERRIES

Do the same as above adding 2  
tablespoons or more of Framboise  
liqueur. In fact, almost any of the  
canned fruits are delicious served hot  
and flavored with their corresponding  
liqueur or, lacking that, good Cognac.

HOT CHOCOLATE CROUTONS FOR FOUR

Cut 8 slices of bread in half-inch  
slices. With a three-inch cookie cutter  
cut out eight circles. Fry these in butter  
on both sides until a golden brown and  
nice and crisp. In the meantime melt  
1 bar of sweet chocolate with 4 table-  
spoons of water and 4 heaping table-  
spoons of powdered sugar, stirring over  
low flame until smooth and completely  
melted. Remove from fire and stir in  
2 level teaspoons of sweet butter. Place  
the hot croutons on a hot platter and  
put a spoonful of the chocolate on each.

PLANTS IN THE ADDA VALLEY

(CONTINUED FROM PAGE 29)

of the road toward Stelvio, a deep,  
narrow valley is cleft by the upper  
reaches of the Adda River. But no  
highway follows there. From the road  
above, the sound of rushing water  
can barely be heard. To descend to the  
river on foot would be all but impos-  
sible, though one is tempted to try, at  
sight of the flowers in the sparse grass  
on that side of the road.  
The airy cluster of delicate pink looks  
so familiar. It is the Coat-flower,  
*Diella saxifraga*, not enough used in  
gardens in this country, though easily  
gained from rock-garden specialists  
from many other seedsmen. Its  
sprays relieve the harshness of  
cracked rock surfaces, and add a deli-  
cious note among low-growing plants  
along a path.  
Sedum (*Saponaria*) has few mem-  
bers worthy of cultivation, unless one  
of the highly improved forms of this

rather weedy genus. The Cow-herb and  
Bouncing Bet, which belong to this  
group, are best left along the roadside,  
to where they have spread from early  
Colonial gardens. But the alpine Soap-  
worts offer a different picture. In the  
Pyrenees there is the low-growing,  
rose-colored *Saponaria caespitosa*, and  
in the warm Mediterranean countries,  
especially Greece and southern Italy,  
there is the lovely *S. calabrica* (one-  
time called *S. multiflora*), with delicate  
flowers opening on low leafy branches  
during the southern Spring. But for  
northern gardens where hardy peren-  
nials are wanted, these mountains in  
northern Italy provide the finest of  
them all—*Saponaria ocymoides*. Aver-  
aging about six inches high, the whole  
plant, on the mountainside or in the  
garden, gives the effect of a loosely  
clustered mass of rose, for the deep-  
(Continued on page 76)

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vary through all the shades of yellow and orange, at feet  
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## PLANTS IN THE ADDA VALLEY

CONTINUED FROM PAGE 75



IN THE STELVIO PASS

pink corolla, although having a mean of only three eighths of an inch, is upheld by a purple calyx arising from a reddish stem. It blossoms all Summer.

Those who are accustomed to the common American Geranium (*Geranium canadense*), and who see either the oval or a similar form largely for grayish foliage effects in the rock or wild garden, will be surprised at the low growing tuft of *Geranium robertianum*. While it can, under certain conditions, rise to nearly a foot in height, it is most often seen, both in garden and in the wild, as it occurs on the road above Bormio, lying almost flat against the ground, with a broad head of yellowish-white flowers terminating a short stem whose small oval leaves decrease in length from a half to an eighth of an inch between the flower and the ground.

All the way up and down this road, fragrant mats of Thyme carpet whatever areas are provided with soil for its nourishment.

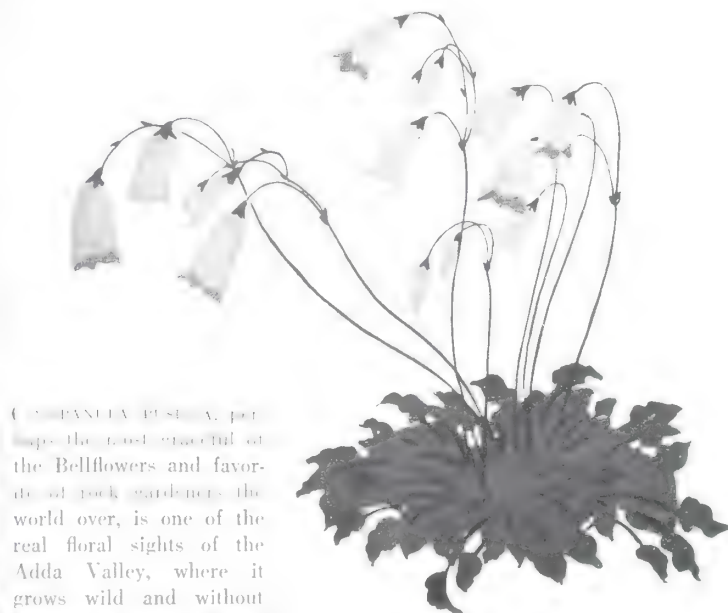
As the highway descended toward Bormio and the vegetation grew more lush, one of the first plants to catch our eye was a lovely lavender. *Helianthus* ... with red ...

purple flowers in a slender spike.

Exploring further in a grassy meadow not far above town, we found handsome tall spikes of Campanulas, flanked by a feathery-leaved, silvery-gray *Artemisia* ... a combination well worth remembering for next Summer's perennial border. The deep pink of a wild Pea-vine which trailed roundabout through the grass served to accentuate the harmony of the gray and blue.

All Summer long I had been intrigued by the many species of *Phyteuma*, the Horned Rampion, which I found in mountainous regions, especially where wooded. We have still much to learn about these interesting plants for garden use. A few of them may now be seen in Summer-time in the rock garden at the New York Botanical Garden. With few exceptions—notably *Phyteuma limonifolium*, which has a slim, loose spike of wheel-shaped flowers—these curious members of the Bellflower family bear heads or compact spikes of flowers whose five petals are tightly united at the tip and base, but separated in between, like the paper lanterns the *Limnæa* flowers make.

(Continued on page 77)



*CAMPANULA* PLANT A. J. ... the most graceful of the Bellflowers and favorite of rock gardeners the world over, is one of the real floral sights of the Adda Valley, where it grows wild and without account of the hand of man.

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## PLANTS IN THE ADDA VALLEY

(CONTINUED FROM PAGE 76)

are white ones and blue ones, ph-flowered species, some entirely and some of a shiny black, and range from low plants that spread a rock when they arise from a to woodland types which are and four feet in height.

Horned Rampion found on the above Bormio was *Phytanum elzeri*, a medium type, a foot or tall with slender, inconspicuous and a terminal head of deep blue flowers. This one may be the New York Botanical Gar-

ape, it is true, has nothing to the Asters and Goldenrod of a's wayside fields in the autumn (one appreciates them far more noting their absence from the land their presence in gardens the ocean), but when I first saw of yellow Bed-straw (*Galium*) in July, I felt that it rivaled September Goldenrod. Yet I have people scorn this foreigner in ca. Perhaps the plant is not whole-home in this country; but given tely field without too much moist should produce as filmy sprays minute yellow flowers as it does native continent. Seeing its famel in a field where the road to Bormio grew less steep made us were getting back to earth again. sedown we drove, again through

the little town with its narrow streets and ancient buildings, and onto the highway that follows the Adda River back to Lake Como. Again we surveyed the vineyards mantling the mountainsides, the snows capping their peaks and filling depressions high on their sides, and again we stopped repeatedly with a gasp as we came to stupendous waterfalls which streaked the dark mountain walls with gleaming ribbons of foaming white.

The curiously angled, ivory-colored flower clusters of *Spiraea ulmaria* marked the borders of rivulets which fed the Adda River, while the handsome purplish-red form of our common Yarrow (*Achillea millefolium*) made bright patches in the occasional meadows along the way. And there were Campanulas and Centaureas, and a tall, gray, purple-suffused Mint which seems to be nameless, but which added greatly to the garden aspect of the scene.

So far as we know or believe, it proved an advantage to have had to return down this valley. We wanted to see it again; and from the point where we turned north near Colico, at the head of Lake Como, to cross the Italian border beyond Chiavenna, the flowers we saw, combined with the scenery and the fine mountain road, surpassed any sights we had previously seen or imagined.

## MEN WHO MAKE OUR FLOWERS

(CONTINUED FROM PAGE 60)

at sort of background and man in this evolution?

A gangy six-footer, with hair—not much of it as the years pass—fed back from a thinker's forehead. He can slip into tails and white when occasion demands. More at though, in old corduroys and shirt on his Connecticut farm. Eye, direct gaze. Direct thinking conversation. Has a way of avoiding non-essentials and sentimental positions. A scientific mind, never at to accept anything as fact but experiment.

One of the first to realize the possibilities of the new photography, men has produced many notable . His photographs and paintings been exhibited at the great art fairs of America and Europe. His ings are found in the Luxembourg, Metropolitan and Toledo Museums and many private collections. He commanded the Photographic ion, Air Service, U. S. A., during World War with rank of Lieutenant. Colonel. France made him a ulier of the Legion of Honor, . . . all the time he was a gardener art. In France after the War and in Connecticut since, he has pursued his site hobby of Delphiniums. The of fifteen years' experimentation and in that one-man Delphinium last Summer, where, among startling items, he displayed a with five feet of flowers!

At present Steichen's experimental elphinium fields cover ten acres. He is 50,000 to 100,000 plants a year. If you, these are seedlings grown ely for experiment. When the seasons over, he saves one or two plants

per thousand and destroys the rest. Say, about 200 seedling plants kept out of 100,000 and some of these are saved only to experiment with the following season.

And his purpose? To arrive at a Delphinium with stamina, one that is a true perennial and is assuredly disease resistant.

A certain amount of mystery usually clouds around a man who grows flowers successfully. Does he use tricks that others never tried? Steichen has no tricks but he does draw on his experience extending over fifteen years of specializing on Delphiniums.

Their first requisite, he says, is water. Granted that the average garden soil has sufficient nourishment in it and is dug deeply, Delphiniums should thrive if they have enough irrigation. The famous stalk of five feet of flowers was grown on a gravel strip—with overhead watering.

Lime is a desirable addition to the soil. Once a year Steichen dusts his fields with lime and works it in. This is to jazz the bacteria in the soil.

Among Delphinium fans there is always the controversy about the "bee"—the brown heart of the flower. Some like it, some don't. Steichen is among the stand-patters who hold that this bee is a distinctive point of the flower and that the like or dislike depends on whim. In fact, this taste in bees or no bees or big bees and little bees is about the only phase of Delphinium culture that Steichen does leave to whim; that and the first lure of the Delphinium which years ago drew him to this flower and has held him captivated ever since.

RICHARDSON WRIGHT

## THE ALPINE LAWN

(CONTINUED FROM PAGE 61)

few Campanulas with the exception of the Harebell and its allies. One would not dream of imposing such conditions upon the Trailing Arbutus, though it grows freely in turf in some sections of the country. But the list of the unwilling ones is long, as I have found, and it is best to begin at the beginning of the subject and later list those plants that have been found to stand this close mixing, and seem to enjoy it.

An alpine lawn need not be large. It may, indeed, be the size of a tea tray if desired, or it may stretch to cover many yards. The effect of towering cliffs on at least two sides is desirable in the interest of realism; on the margin of a third side may encroach a thicket of low bushes, dwarf Rhododendrons and Azaleas, sprawling low Cotoneasters, little Huckleberries, *Empetrum nigrum*, certain of the Spiraeas, as *S. decumbens* and *S. bullata*, even the tiny *Spiraea caespitosa* (*Petrophylum caespitosum*), Ericas, *Potentilla tridentata* and some of the tiny Willows. A fourth side may join the moraine section of the rock garden. The soil should be well drained and on the poor side. It is not desirable that the plants grow fat and opulent; they should remain tufty and close-knit, and only on a strict diet will they keep this form. The surface of the lawn, whatever its size, should be gently undulating, not perfectly flat, and here and there a rough shoulder of rock (not too many of these) may rise out of the thickset herbage. Now and then a small evergreen, such as *Picea albertiana conica*, or the variety *Gregoria* thrust up, or an occasional small herbaceous shrub. These are best set near the shoulders of stone so as not to make the surface of the lawn spotty with taller growths and outcroppings.

The majority of the plants in the lawn proper should be of the mat-making type, either small creepers or of the tufted kind, but a few taller subjects may arise among their prone companions, especially near the margins or against the cliffs. Such plants as *Anemone pulsatilla* or *Aster linariifolius* are suitable, and the Harebell. *Campanula rotundifolia*, looks at home. Also certain small bulbous things may be planted among the creepers and they add much to the effect of the lawn both in spring and autumn. Crocuses in particular appear happy, but of course where bulbs are used the dying foliage must be taken for granted, must be put up with or the bulbs left out. But they belong in the lawn and their untidy dying off is simply a part of the cycle of the seasons. However, if you don't like it, leave the bulbs out or confine yourself to the autumn-flowering bulbous plants—to the autumn-flowering Crocuses, *Sternbergia lutea*, *Scilla chinensis*, but avoid Colchicums. However lovely they may look in the autumn their lush super-foliage makes them inadmissible; it is ruinous to the effect of the spring garden.

Very close planting is necessary if the turfy effect is to be secured—much closer planting than would otherwise be practised, and only such plants as will stand this crowding must be chosen. Now, as I have said, a good deal of experimenting is necessary be-

(Continued on page 78)

11

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(CONTINUED FROM PAGE 63)



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Iris Captain Blood. Deep red, similar in form to Burning Bronze, its pollen parent, but much neater to true red. See illustration 15.

Iris Elkhart. As much a brown as it is a red—actually, a sort of chestnut color with an inner glow.

Iris Pearl Lustre. Well shaped, fragrant blossoms of bluish yellow, six or more on a stalk 38" tall in midseason. Strong, stiff stems. See illustration 8.

Iris Treasure Island. Very large-flowered deep yellow. Clean color. See illustration 10.

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Larkspur Giant Imp. Gloria Improved. Rich, deep rose on salmon. Early flowering, bushy habit, 4½' tall.

Larkspur Giant Imp. White King. Pure, glistening white, fully double, 2" across, 5' tall. Excellent for cutting.

Larkspur Lilac Supreme. A Stock-flowered type, deep rosy lavender. Thick spikes formed by large, well rounded flowers. Grows to 40" tall.

Lilium X Sultig. A hybrid Lily resulting from a cross of *L. sulphureum* and *tigrinum*. Free growing, similar to *L. Henryi* in growth, with large, open flowers the color of *L. testaceum*.

Marigold Crown of Gold. An entirely

new type. Flowers slightly sweet scented, and foliage entirely odorless. Illustrated in color on page 52.

Marigold Gigantea. Rivals Chrysanthemums in size. Light lemon yellow, odorless foliage. Illustration 23.

Marigold Gigantea Sunset Giant. Exceptionally large, fragrant, loosely formed blossoms ranging in color from golden orange to primrose, 3½'-4'.

Marigold Trivett's Orange Gold. A dwarf form of Guinea Gold, only 12" tall. Fine for edging and bedding.

Milla biflora. Mexican Star of Bethlehem. Interesting bulb with waxy white flowers of 2" diameter with Lily-like fragrance, 12"-18" tall.

Narcissus Daisy Schaeffer. Giant Leidsi type. Flowers 4½" across, cup nearly 2". Perianth pure white; cup opening primrose and turning to light canary yellow. See illustration 1.

Narcissus Tunis. Leidsi type, strong growing and tall. Broad waved white perianth and large, bold ivory crown with flanged and serrated brim flushed at the edge with coppery gold.

Nasturtium Apricot. Semi-dwarf double. Quite large, very sweet scented flowers of primrose overlaid with soft salmon pink suffusion. Free-flowering.

Nasturtium Harmony. Semi-dwarf double. Large, sweet scented flowers of soft primrose, slightly darker at throat.

Nasturtium Mahogany Gem. Dwarf (globe) type. Very deep mahogany, double, fragrant blossoms. Very dark foliage. Dwarf, extremely compact.

Nasturtium Primrose Gem. Globe type. Soft primrose, fragrant double flowers of large size. Plants compact.

Nasturtium Ruby Gem. Dwarf, compact, globe shaped. Large, double, sweet scented, bright ruby colored blossoms. Very free-flowering.

Nepeta mussini. Six Hills Giant. For the rock garden. Large deep mauve flowers. More upright than the type.

Papaver Yellow Wonder. A very strong growing Iceland Poppy with clear yellow, cup shaped flowers 4" across on 2' stems. See illustration 13.

Petunias. Dainty Lady, fringed yellow; Blue Bedder, a new cerulean blue; Celestial Rose, ball shaped, clear rose color; Snow-stem, very fine improved white. Seeds. See illustration 7.

Phlox Augusta. Strong growing, 2½' tall. Rich bronzy green foliage and stems. Flowers brilliant cherry red.

Phlox Daily Sketch. Extra large

(Continued on page 30)



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# HOUSE & GARDEN

W last Publication

February 1937

Section I

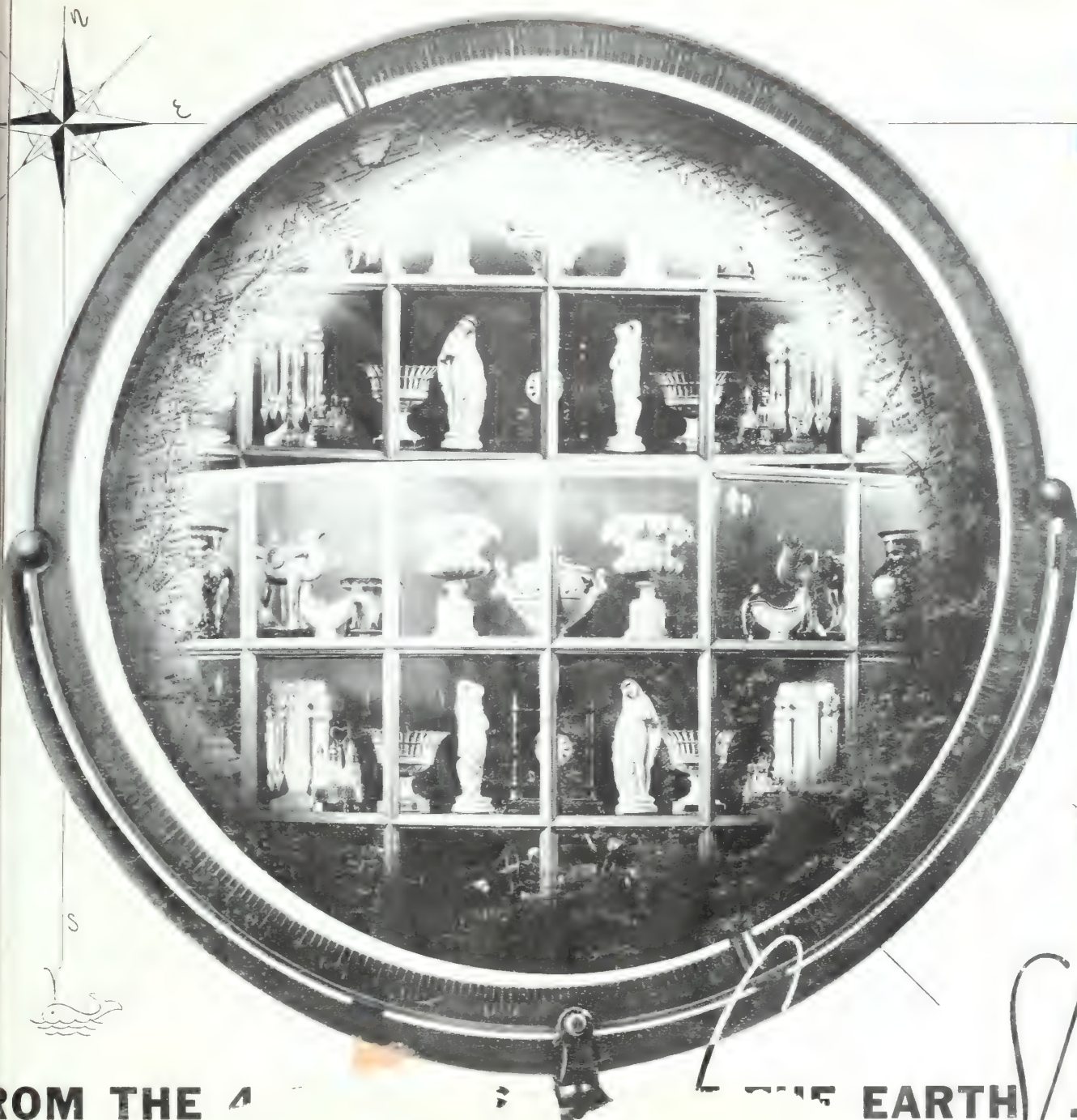


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## FROM THE *Earth* . . . TO *Macys* Shop

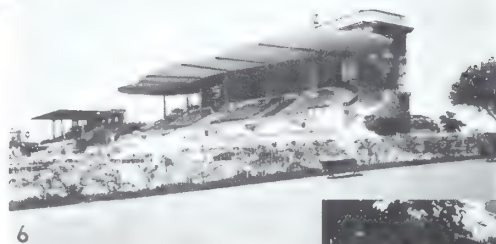
CUSTOMERS of Macys keep asking "Where do you collect these things?" The answer is a secret—though the diligence with which we pursue our method is surprising. We collect them from the four corners of the earth. From Caledonia, Scotland and Mayfair and Kensington in London, Chelsea and Bath and Bristol in England, byways all over the civilized map, from the Flea Market and the Rue des Filles du Calvaire in Paris, the Rue Verneuil. From Charles Street in Boston. From the backs of storerooms of drowsy shops in Charleston and New Orleans

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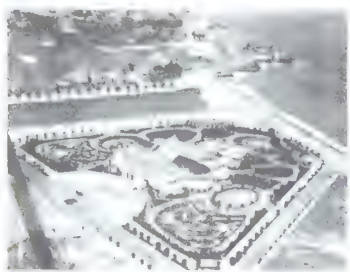
26  
APR 23





# Pack the Bags

## FOR SOUTH AMERICA—CONTINENT OF CONTRASTS



If you are possessed with one of those European travel hang-overs—“you know the symptoms, the far away look and the ‘well, when I was there, it was like this’ expression”—and you need the gentle, but firm pick-me-up of new horizons, pack your bags for South America. Go to the East Coast to Rio or Buenos Aires, or the West Coast to Lima and Valparaiso, it makes no difference. The result is the same. You will feel the intoxicating effect of this continent of contrasts. One minute you are listening to the “no va mas” of the croupier at the Casino in Viña del Mar or elbowing your way through the paddock at Palermo. The tempo is fast and things are new, dazzling, fantastic. And the next moment you find yourself in the yellowing ruins of an ancient Spanish mission, or tasting strange dishes in the foothills of the Andes outside of Lima. In Valparaiso you’ll find American cars, American music, and the “movies”, a bit antiquated but none the less American. And suddenly you will come upon a group of Chilean villagers, strange people from a world you never thought existed. Everywhere your perception is made more acute by the comparisons, orchids against bleak snow-covered ranges, the beautiful and the macabre.

1. The Casino at Viña del Mar. A short distance from Valparaiso you’ll find the Chilean counterpart of Monte Carlo.
2. The interior of the Torre Tagle palace in Lima. Here you will see Spanish baroque architecture at its finest.
3. Orchids in Caracas. Far-sighted civic authorities have hung the plants in the branches of the trees in the city’s park.
4. In the midst of Rio—the palm-flanked Canal do Manque.
5. This is not a tintype from the family Bible. It is the typical costume of the lower class in a Chilean village to-day.
6. Palermo—the modern race course at Buenos Aires. Here in the season you’ll find visitors from all cosmopolis.
7. The moss-covered cloisters of San Pedro Claver. Once the busiest roadstead of the Spanish main, Cartagena is now a tired city of dim churches, and vast crumbling fortifications.

Houss & Gordon's Travel Bureau will be glad to furnish you with further information in regard to South American travel.

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The colourful program includes an Indian day celebration in which the Arizona tribes display their arts and crafts, their sports and ceremonial dances. There is a parade which is a pageant of the West, and three days of rodeo events in which the champion cowboys of the Western ranges compete for cash prizes in thrilling contests of bronco riding, team tying, calf roping, bull-dogging, steer riding, and wild horse racing.

**ST. PETERSBURG ENTERTAINS.** St. Petersburg, on Florida's West Coast, holds forth a program of sporting events for the month of February. On February 8 the Gulf Coast Open Golf Tournament takes place at the Lakewood Golf Club. Closely following, on February 9 and 10 is the West Coast Men's Tournament at the Pasadena Golf Club. The National Winter Lawn Bowling Tournament is to be held at St. Petersburg on February 15.

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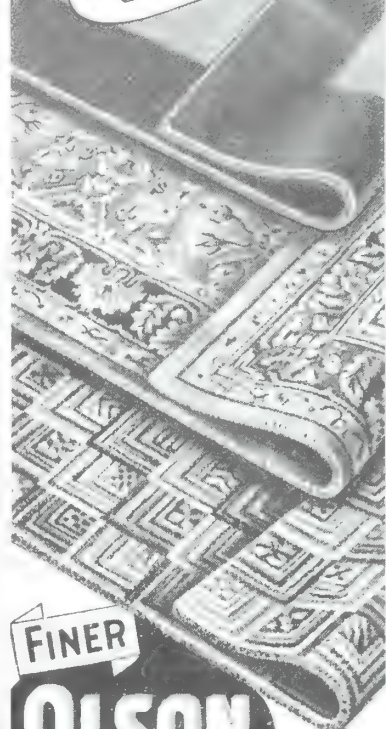
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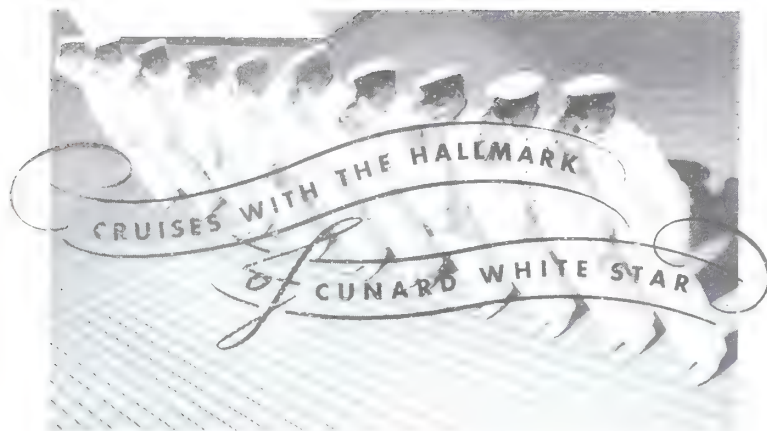


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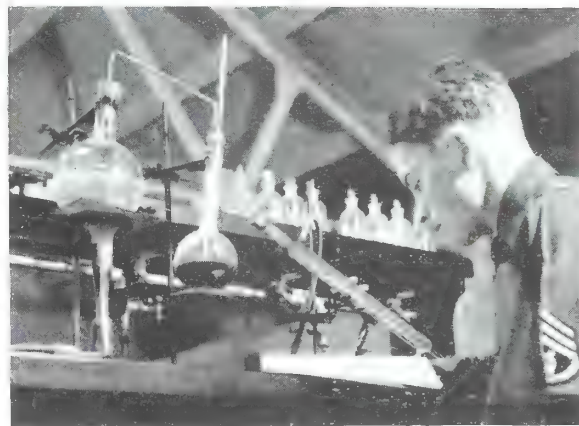
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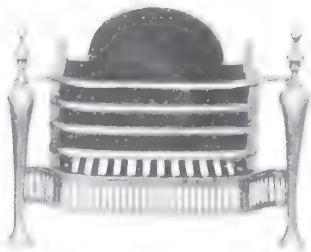


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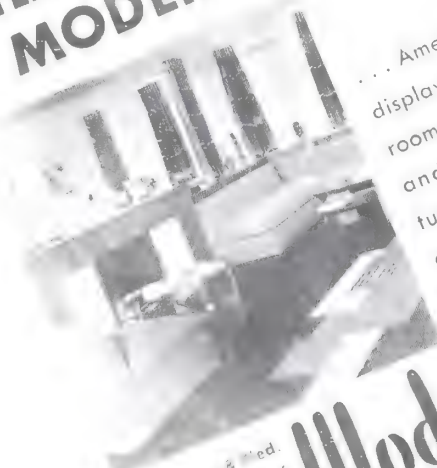


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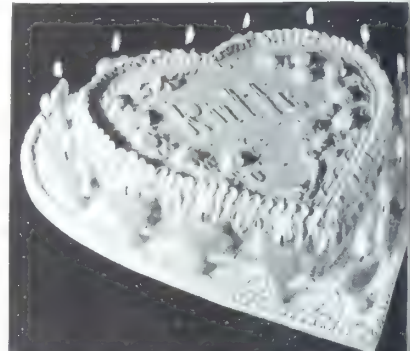
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SILVER service for cigarettes: The fascinating Sheffield cup holding the cigarettes was made in England, and sells for \$5.00. The baby match box has a convenient lid that lifts, so that no match-pushing is necessary. \$2.75. The small round ashtray costs \$1.50. All of these are from Olga Woolf Ltd., 509 Madison Avenue, New York



ANY child whose heart doesn't skip a beat when beholding this cake at a Valentine party just shouldn't be invited. Even the candles are heart-shaped, while the whole cake is made on a special extension heart-shaped board. In plain cake for \$12.75, or with nuts or fruit, \$13.75. Comes from Dean's, 75 East 57th Street, New York



THOSE with enough horse-sense will be bound to go into ecstasies over this new and useful design. It's to hold your favorite riding crops, and is made entirely of brass. You'll find space for two more crops which can hang from the hooks. \$35.00, and it comes from Todhunter, Inc., 119 East 57th Street, New York. Other designs to your order



EVEN such a healthy dish as salad can be glamorous in these surroundings. Both bowl and the plate beneath it are gaily edged with bright red glass "beads". The fork and spoon that come with it are of cut and polished crystal. Entire set \$1.50. Other dishes available. Reits Glassware Co., 613 Lexington Avenue, New York





# AROUND



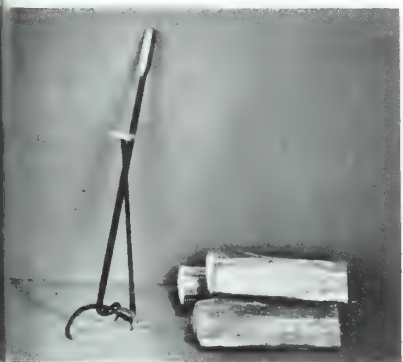
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ALL set to keep an eagle eye over you and your household. This brass door-knocker is the exact reproduction of an old one used in Washington Square in Manhattan years ago. It is 7 inches long and 6 inches wide. Reasonably priced at \$2.75 postpaid, and you may obtain it from B. Paleschuck, at 37 Allen Street, in New York



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THE chocolate under little Red Riding Hood's feet should make her more appealing than ever to hungry little wolves. Our gaily dressed doll is a place favor for a children's party. She is just one of a group of nursery rhyme characters including Bo-Beep and Cinderella. \$1.00 each. Schrafft's, 58 West 23rd Street, New York



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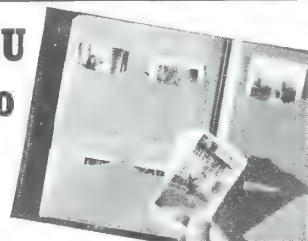
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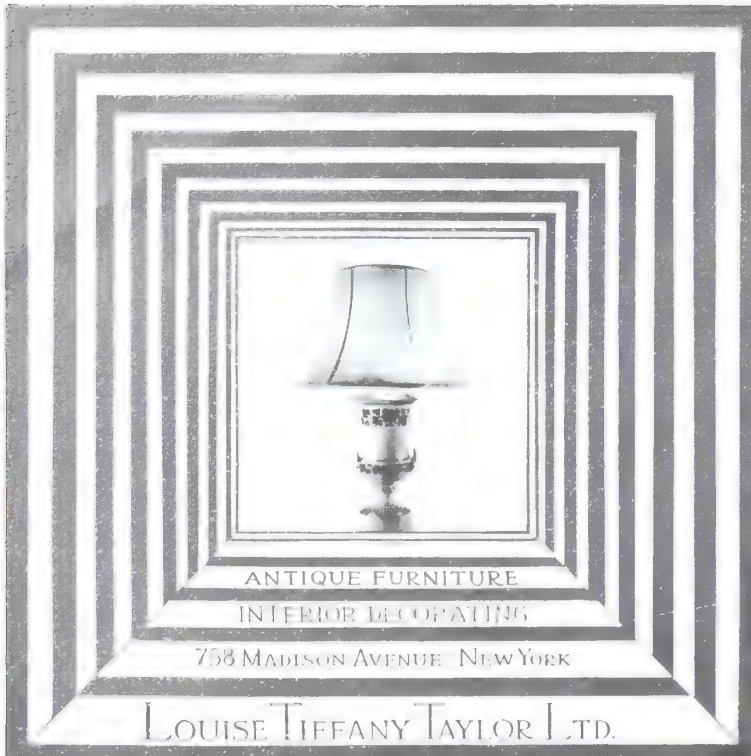
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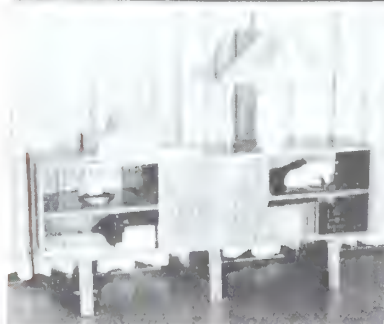
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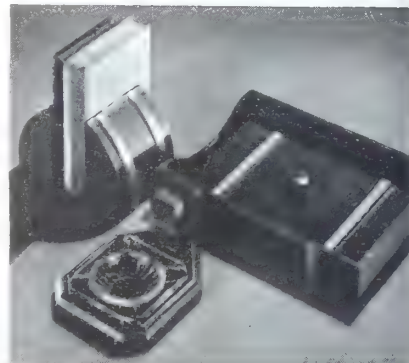


# SHOPPING

PLANT yourself firmly in someone's heart with this thoroughly acceptable and everlasting Valentine donation. The greenery will succumb with time, of course; but the bowl which holds it is Orrefors glass, useful until doomsday. Glass of sepia shade in 9 inch width. \$6.00; 7½", \$4.50; 6", \$3.50. Georg Jensen, 667 5th Ave., N. Y.



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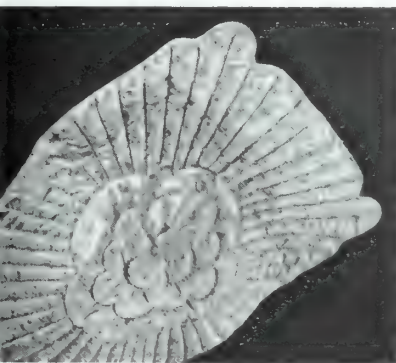
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GIVING the baby a warm start in life—a flowered taffeta coverlet just large enough for the bassinette. It is hand quilted, and filled with soft lamb's wool. Comes in pink, white, or blue, with soft pink flowers for decoration. \$12.50. May be purchased also in a crib size. From the Grande Maison de Blanc, 748 Fifth Avenue, New York

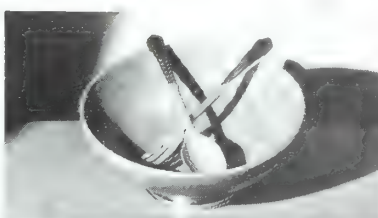


SPRING comes to towels: Fine cambric linen embroidered with natural colored flowers forms the basis for a very cheery group of new guest towels. They come in white, peach, blue, green, and gold with either these tulips, or fresh roses to give added color. \$2.50 apiece and you can see them at Leron, Inc., 745 Fifth Avenue, New York



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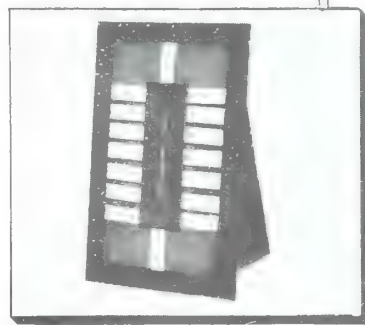
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MART



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For the first time the Puli, reduced Old English Sheepdog type, with corded long black hair; and the Affenpinscher, a toy dog of interesting monkey-faced appearance. All of these breeds are comparatively rare as yet on this side of the Atlantic, consequently their appearance at a show invariably causes great interest. Doubtless the English Cocker Spaniel, too, will be walking Westminster show boards. There will be little difficulty, however, in identifying this particular type of Cocker which, although it has been confused upon occasion with the Springer spaniel, follows quite closely the general characteristics of its American prototype.

There is in fact scarcely anything that the dog fancier and the animal lover at large cannot find at a Madison Square Garden show, for the Westminster Kennel Club includes just about every phase of the old accepted order of the game, as well as its newer and least observed phases. That is what renders the exhibition so extremely interesting—the big canvas that is Westminster.

Throughout the first two days the judging of the regular breed classes will go forward from 10 o'clock in the morning until the same hour at night. And on the last day, Lincoln's Birthday, the big arena will be given over to the variety group judging, where all of the breed winners meet in group formation and in that manner are gradually weeded down to one best dog out of the thousands that compete. To Lorna, Countess Howe, one of England's most prominent and best versed dog experts, goes the honor of selecting the one dog that will stand as the most nearly perfect of all those trying for the \$20,000 in cash prizes, the cups, the solid silver trophies and the valuable medal-rosettes throughout those three days of hotly contested competition.

Also on the final day will be found at the Garden a show within a show, for the Masters of Foxhounds Association and the National Beagle Club will add to the color and the excitement.

(Continued on page 12)



The Westminster Show rings provide for the simultaneous judging of eight different breeds—two in each ring. This means constant action and keen competition for the exhibitors and, for the spectators, plenty of interest and variety. The gallery overlooks these main floor rings



CHAMPION BLAKEEN CYRANO

## OF COURSE IT'S A BLAKEEN POODLE

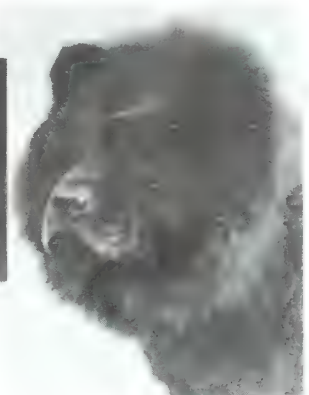
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• A good specimen in proper coat and condition is a glorious possession. The deep affection and trust of a Chow is worth striving for. He is somewhat aloof in character, distrustful of strangers preferring his master and family. He is not vicious, as often reported, but is shy, distrusting unexpected events and preferring a routine life. That is why he is usually an indifferent showman unless especially trained. He is a wonderful watch dog, hears everything and correctly discriminates between friend and foe. From puppyhood is very clean in habits, makes a great companion and possesses a marvelous memory. Has all the instinctive traits of a natural hunter and these should be cultivated in the breed.

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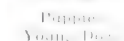
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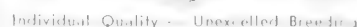
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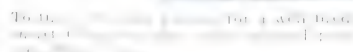
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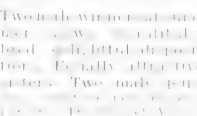


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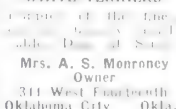
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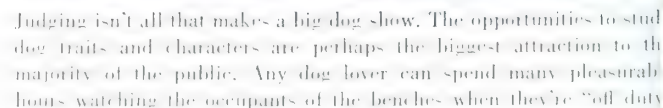
## (Continued from page 11)

ment of the contests a special exhibition known to sportsfolk as the hound show. Here Foxhound packs and Beagle packs will be put through their paces by accredited huntsmen attired in full livery, and then to cap the climax late in the afternoon the huntsmen with their horns will compete in a horn blowing contest. An announcer is to call for the different hunting signals, and each huntsman will reply on his horn just as he does when signalling to the hunters in the field. In the evening the grand champion pack will be picked as best of all previously competing packs.

Nor is this mammoth exhibition a show for grownups only. Following the precedent of several years the children will have their own classes where proficiency in dog handling is tested out. Westminster stages the grand finale of child competition for the entire United States. All winners in these divisions at shows in various sections of the country will meet to decide which one merits the title of best child handler of the year and receive in recognition the Professional Handlers' Grand Challenge Trophy for 1936-1937. The popular Robert Craighead, who began showing dogs himself as a child, will judge this competition. His long experience in taking to victory some of the greatest dogs of the century equips Mr. Craighead to decide this award which is so important in its educational and disciplinary phases.

But competitions, interesting as they are, do not furnish all of Westminster's attractions. There is a great deal to this fast growing game of dogs besides the striving for prize and place. On the main street floor of Madison Square Garden, as the visitor goes through the big archway just beyond the outside entrance, he comes out into the big arena, with its tremendous floor space, its tier upon tier of galleries decorated with Westminster purple and gold banners, the dozens of roped-off judging rings, the hustle and bustle of ordered activity. Around the first arch of the entrance are arrayed booths with all manner of sporting publications, accessories and interesting paraphernalia having to do with dog interests and needs.

These stands, too, overflow into the basement: they may be found downstairs, dozens and dozens of them. The show takes







Endless grooming is the lot of the dogs before they go into the judging ring—especially the Poodles and other naturally long-coated breeds. Here is Mr. and Mrs. J. W. Griess' winner, Salmagundi's Choice, receiving the final combing touches prior to going into competition

up the entire building and no one should leave without making the rounds of the big basement where a little city of dogs extends for miles in row upon row of benches. Here the dogs spend most of their time except when in the rings upstairs. Completely surrounding the benches, of which there are so many that one has to consult the mammoth map hung on the wall in order to find his way around, are laid out in great profusion stands that explain to the visitor every kind of apurtenance used today in connection with the sport. The ordinary country fair, with its barkers and its motley array of goods, pales to insignificance beside the size and scope and interest of the doggy booths spanning the length and breadth of the Garden's lower floor. Only complete inspection of these booths will convince the visitor of the extent and the variety of the dog industry; of the innumerable working tools, and the countless branches of activity that have grown out of the main-stem of dog breeding.

And down toward the back of the basement may be found another beehive of endeavor, a place full of fast-plied combs and brushes, of crates and chalk and linen dusters. Here one finds smock-bedecked handlers, masculine and feminine, kennel names boldly emblazoned on their backs, giving the last expert touches to the competitors-to-be. Out of this enclosure opens a spacious and immaculately kept room where the dogs can run about and stretch their legs to offset the long confine-

(Continued on page 14)



Amory L. Haskell's Harrier Champion Mr. Reynal's Monarch, at the 1936 Show. This outstanding dog won the James Mortimer Memorial Silver Trophy for the best American bred dog—male or female—winning best of breed at Westminster. The show has many hound classes



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## DOG MART

(Continued from page 13)

ment of the crates in which they ride sometimes clear across the continent—and even across the sea—to take part in the mammoth show.

Yes, everybody who is anybody will be there, both canine and human; dogs that have already won their spurs in American judging rings and in the field, and dogs that are being shown for the first time. Many are, of course, newcomers—"dark horses" carefully kept dark for a debut at the important New York classic. And some have ridden the high seas from abroad, to land just in the nick of time to step into the thick of a 3000 dog battle for supremacy. All manner of sportsfolk come as well, from this side of the pond and beyond, either with or without their dogs. For it's a great place, this Westminster show, to renew old acquaintance with the sporting clan; a great place, too, to meet those who make the fancier wheels go 'round!

JOSEPHINE Z. RINI

## QUESTIONS FROM OUR READERS

QUESTION: How many times a day should a dog be fed? Mrs. A. W. N.

ANSWER: The amount of food a dog consumes depends on many things—how much work he does, how much play he indulges in, the kind and amount of exercise he performs, his size, the conditions under which he lives, his health and his appetite which may not always be the correct indicator. Toy dogs have food demands not as great and not of the kind presented by Collies, German Shepherds and Great Danes—all working dogs. Dogs that live in the country have appetites that the apartment dwelling dogs know not.

The amount of food actually required may not be accurately indicated by the weight of the dog. Dogs like the Whippet, Greyhound and Russian Wolfhound are designed by nature to carry no excess weight; on the contrary, they generally appear underfed. But much of their general characteristics and appearance would be entirely lost were they covered with rolls of excessive fat.

No strict rules can be set down as to the number of meals a dog should receive each day. If any one general rule is applicable, it is that a normal dog over fifteen months of age in fair health and living a normal existence, if fed the right quan-

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This year's Westminster will include a hound show given by the Master Foxhound Association and the National Beagle Club, with huntsmen attired in full livery. This photograph shows a pack in training—a most neces-





The English Springer Spaniel, Earlsmoon Dick, and his owner, Dr. Samuel Milbank, Chairman of the Bench Show Committee of the Westminster Kennel Club. To him all the thousand and one questions concerning the Show are directed, and he usually supplies the answers.

ity of properly balanced food, can thrive and derive proper nourishment from one daily meal at night, especially during mild and warm weather, with a light morning feeding of something warm during cold weather if he needs it.

**QUESTION:** What breed of dog makes the best house dog? Miss J. W. B.

**ANSWER:** Of the 100 or more breeds recognized by the American Kennel Club, any one will make a desirable house dog. After all, this and many other questions relating to dogs, their habits and their manners, depend on how intelligently and how sympathetically they are handled, especially during puppy-hood.

**QUESTION:** Do you see any objection to a dog eating an apple once in a while? Mr. D. P.

**ANSWER:** Most certainly not, especially if the dog likes it. As a matter of fact, not only apples, but citrus fruits—orange juice, lemon juice and grapefruit juice—are fed in proper quantities today as anti-scorbutics, or tending to discourage skin trouble. Orange juice is used very extensively in the weaning and after-weaning feeding of puppies up until the time they are four and five months old.

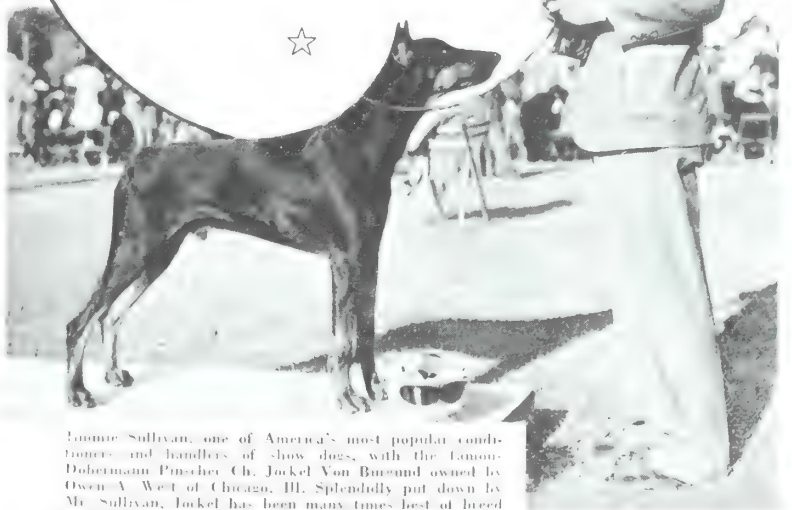
**QUESTION:** About two weeks ago we purchased an Irish Terrier which we hoped would turn out to be a good watch dog, but

(Continued on page 16)



Puli Sheep Dogs imported from Hungary have recently been recognized by the American Kennel Club. At this year's Westminster Show they will make their first official public appearance in the United States. Of medium size, they are rugged, long-coated and extremely intelligent

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# HOUSE & GARDEN

OFFICE OF THE PUBLISHER, 100 N. 10TH ST., PHILADELPHIA, PA. 19107

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Margaret McElroy, Associate Editor · Julius Gregory, Consultant

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# The Bulletin Board



**MASTER WHITTLES.** It may come as good news to those who own a jack knife and a piece of wood that the Boston Society of Arts and Crafts has recently created a new class of craftsmen. It is Master Whittler. Aspirants for this honor are not carvers of rood screens or altars and such, but whittlers of homely decorative objects. We rejoice that this great American habit is being recognized.

**TOPS IN JAPS.** There seems to be no end to the books being written on flower arrangements. Some are simple and drawn from domestic taste of varying degrees. Other books reach the pinnacle of first flight. Among this last—and certainly the finest in its class—is Margaret Preininger's "Japanese Flower Arrangement for Modern Homes". Its text considers the various Nipponese schools of floral art and the principles of design they followed. These are illustrated by excellent line drawings so that even the veriest garden club tyro can't go astray. Then come thirty-seven superb arrangements beautifully pictured. Final chapters consider backgrounds, color, leaves and grasses, the flower room and its accessories, methods of preserving various kinds of flowers. In addition this is a beautiful example of book making. We recommend it with many polite bows and lusty Banzais.



**HORS D'OEUVRES FOR LILACS.** If you want them to grow lustily and bloom with abandon, Lilacs must be fed. In the Autumn give them an apéritif of potash—good hardwood ashes are rich in potash. In Spring, just as the frost is coming out of the ground, a powdering of lime should be dug around each bush. Finally, as the buds are bursting into growth, supply a dressing of bone meal to carry the bushes through the growing season.

**MIRRORS RAMPANT.** The Portfolio of Rooms in this issue, you will notice when you come to them, shows an almost prodigal use of mirrors. Of course mirrors now play an important rôle in decoration. They can make a small room appear larger than it actually is. If they are colored, they assume a star part in the color scheme. Both of these are distinct advances from the day when mirrors were considered merely as an adjunct to putting on one's hat. And the spark for the mirror advancement was first struck in this country by Elsie de Wolfe. About twenty-five years ago, in decorating her New York house on Irving Place—this was at the beginning of her career as decorator—she placed in the drawing room a long mirror supported by long columns. It was a mirror used as decoration. The town swayed, dithered and quaked—and promptly copied it.

**MERRY QUEP.** A bright young thing who invariably makes up words to fit her fleeting thoughts halted a sedate dinner party the other night by giving the almost perfect epitome of Modern decoration. Speaking of a friend who had recently finished furnishing a new apartment, she said, "She went Modern and had herself completely unchintzed."



**GARDEN TROUBLES 1791.** Doubtless those courageous men and women who went out to the Ohio Valley seeking new homes had troubles aplenty. There were big troubles and little troubles. One settler in the spring of 1791 made a garden, carefully enclosing it with a picket fence to keep off marauding animals. But he didn't count on another pest. His Onions were pulled up. One day he discovered Indian children, induced by curiosity, thrusting sticks through the pales of the fence and poking the Onions out of the soil. They explained they wanted to see how Onions grew!

**CRYSTAL GUEST BOOK.** Cleveland Morgan, who besides being a capable Montreal merchant is also a superb rock gardener, fancies a different kind of guest record at his country house. No suede-leather guest book and foolish remarks for him. Instead, a pane in the dining room bay-window is reserved for guests to inscribe. You are given a diamond and asked to scratch your name.

**FLORAL FRONTIERS.** One of the noblest and most courteous frontiers in the world is that which extends between Canada and the United States. It is also a floral frontier. One day this autumn we noted, as we passed from Canada to the U. S., how different were the railroad station grounds on the Canadian side from those on the U. S. A station near the border had three neat beds—one of purple, pink and white Petunias, another of red Geraniums edged with Candytuft and in the third was a multi-colored patch of Phlox Drummondii. These were set in a trim panel of turf. A few miles south and the frontier passed. American station-yards were content with mangy shrubs. When are American railroads going to wake up and do something about their station grounds? Not just the important stations, but the little wayside stops as well.

**SPEAKING OF DOGS.** For a long time we have had the idea of doing a dog cover for House & Garden, and finally we've done it. The chocolatey colored gentleman to whom we are indebted for posing so guiltily is Ch. Blakeen Cyrano, a two-year, three-star aristocrat owned by Mrs. Sherman R. Hoyt, whose Poodles are famed the world over. We take this occasion to express to him and to Mrs. Hoyt our sincere gratitude for their patience while Anton Bruehl, the photographer, was fussing with his lights and lenses and things. And while we're on the subject of acknowledgments, we might say that the yellow wing chair came from Wycombe, Meyer, Inc., and the carpet is made by the Bigelow Weavers.

**TWINS AGAIN.** As you will see, House & Garden comes to you this month in a Double Number. Last Autumn we tried out the twin idea, which was so generously received that we couldn't resist the temptation to do it again. Indeed House & Garden will have three Double Numbers this Spring. Here in February is a portfolio of houses and plans from various real estate developments. In March will be building methods and architectural detail. Along in May comes a Double Number for the bride.

**MEMORIAL GARDEN.** One of our Loving Readers writes in to tell us of a memorial garden she made in remembrance of her mother—a spot lovely with Daffodils naturalized in the grass, under Pear trees and Birches and a long trail leading up toward the Blue Ridge Mountains. This place (it's in Virginia) is called "Merry Acres". So even the memory of Death can be met with a smile when one walks in such a garden.



**UNSUNG GARDENING.** Among the duties of an editor is to answer questions and advise those readers who choose to write in their problems. Usually we can manage to find an answer, but there is one that stumps us. It is from the gardening husband of a non-gardening wife. All day long he dug and dusted and weeded. Then at nightfall "I got the wife out to view my work while I strutted back and forth waiting for her praise. . . . I am still waiting for it at 10:30 P. M." Just what can you do about non-gardening wives who leave their gardening husbands unhonored and unsung?





COUNTRY DRAWING ROOM AT AZERLEY CHASE, RIPON, YORKSHIRE



# London Notes

ON STYLES IN DECORATION NOW POPULAR BY PIERRE DUTEL

THERE was once a saying that all good Americans when they died went to Paris. I fear that now Paris is in the discard, for most of the good Americans are to be found in London. In the last few years, and especially since the Jubilee, London has taken on a new lease of life and my first impressions on arriving there recently were startling and full of interest.

London has suddenly become modern conscious. New designs in contemporary architecture in many instances have replaced the mellow, old buildings we all reveled in as tourists. Some of the most lovely houses around Berkeley Square and Regent Street have been completely demolished and in their place one finds examples of this new modern style. In some instances this made me very sad, as I have always admired the stately old buildings that London has been known for. When discussing this with a prominent architect, he informed me that many of the houses had been condemned by the building committee and, in rebuilding, they felt it was time for England to show what she could do in the way of modern design.

Public buildings and many of the hotels have gone through a process of face lifting, resulting in numerous rooms that are a delight to the eye. The San Marco restaurant is about the most decorative spot in London. It was furnished by Oliver Messel, who designed the sets for Norma Shearer's "Romeo and Juliet". He used much old mirror and glass in the background treatment to reflect the soft pinks and blues of the Venetian Baroque furnishings in which the room is carried out, combined with large spaces of plaster drapery. With its indirect lighting, this room has great charm and is a most flattering setting for women's clothes.

IN THE matter of types of decoration, I found a decided interest in the Regency style. The use of ornamental woods, and the black lacquer and gilt painted pieces typical of this period, are especially effective with the simple modern backgrounds one sees everywhere. Baroque is another style that one hears much of in London at the present time. Peter Jones in Chelsea has many interesting early oak pieces of furniture that fit in well with this romantic period. When the wood is pickled and bleached almost white, rubbed with silver or gilt and upholstered in pale blue or pink velvet, these pieces are most beautiful in a light pastel room.

Plaster in all forms—drapery, furniture and accessories—is an extremely popular note in London. Constance Spry in her beautiful flower shop in Mayfair shows tables and consoles in which the plaster is sprayed on and finished with a coat of gesso wash to give a soft, chalky look. Plaster drapery, featured by several decorators in New York dur-

ing the last year, is used a great deal in London. An off-white draped plaster wall, with window draperies of the same material, made a really beautiful background for a collection of black and gold lacquer Regency furniture.

Wood cut in thin layers and used to cover walls is another treatment widely featured in London. One charming dining room in a small weekend flat by the sea had pale blond ash-veneered walls. The draperies were taupe color and the table of chromium metal with a thick glass top. A bright accent was introduced by chairs of the same metal having bright blue leather seats. Modern flower studies in silver frames completed a refreshing and simple room that came as a pleasing change from the more formal and period rooms in London. The living room in the same flat was all in whites—furniture, walls, rugs and draperies—the only color notes being large crystal bowls of bright flowers.

CORK covered furniture and pieces veneered in tortoise shell were other ideas I particularly liked. Newer still were tables and bedsteads covered entirely in pale colored damasks. If the framework of the furniture is well proportioned and good in scale, this treatment possesses great distinction and is a charming note of color in the scheme. And while on the subject of furniture, I found that Portugal has been a mecca for English decorators in the last few years—many fine old Portuguese chairs, tables and cabinets being featured by smart antique and decorating shops. Some are painted in the manner of Spanish furniture; others are inlaid with metal and bands of shell or pearl work.

Color is another phase of English decorating I found especially stimulating. Due to the numerous dreary days in England, many of the new decorating schemes are carried out in light, bright colors. One well-known London decorator, Herman Schryver, a young Dutchman of the firm "Elden", recently did a charming bedroom in the Park Lane residence of Lord and Lady Dunn. To make this as light and gay as possible, the walls were lacquered white and the ceiling was made of large squares of white opaque glass which reflected the light onto the walls. Window draperies and the curtains on the huge white four-poster bed were of pale turquoise satin. Furniture consisted of old painted pieces of Sheraton and Hepplewhite design—a truly feminine room that combined old furniture with a modern background treatment.

Pale green walls and pickled pine are still popular, and there are many new rooms furnished with pine and the gay chintzes England has always been noted for. Celadon green I found to be a delightful background color. One beautiful drawing room in a Georgian house had walls painted this



soft shade with rugs and draperies an exact match. The furniture was partly modern upholstered pieces with deep cushioned seats, partly French Louis XVI pieces covered in modern fabrics. As the room was carried out entirely in this soft monotone, it was extremely restful and made a most flattering background for women's clothes. It was lighted with huge crystal chandeliers and there was a sparkling mirrored mantel. In the hallway in the same house the decorator covered the wall entirely from base to cornice with mirrored glass. In front of this he placed a classic urn on a marble pedestal fitted with an indirect light.

One of the most interesting houses I saw had recently been decorated by Derek Patmore. Georgian without, the interiors were completely remodeled in the modern style. All the rooms were designed in a series of pastel colors, each of which blended with the others. For example, the entrance hall, staircase and passages were painted apricot-beige, the wrought-iron stair rail being in verdigris green. Touches of brighter color were introduced by carefully selected exam-

ples of the modern school of painting. Following on the idea of related colors, the dining room was painted beige to resemble pine paneling. The drawing room was built around an important painting by Utrillo—a Paris street scene—carried out in tones of white and green. Consequently, the walls and ceiling were painted light apple green to form a background for the painting. The upholstery was a brown and white speckled woven linen bound in yellow. Another feature of the room was the large bay window hung with curtains of printed satin having a design of green cactus against a green and brown background. An interesting point about the whole treatment of this house is that, unlike most London interiors, practically the whole lighting is done by indirect methods, the wide window in the drawing room being illumined by lights concealed in the frame.

Speaking of dramatic lighting, I think this was first done in London by Norman Wilkinson. I saw it in his beautiful house at Chiswick on the Thames, known as Strawberry House. Here he used tiny glass (Continued on page 62)



THE Baroness d'Erlanger's flat in Stratton House, London, shown left and at top of the opposite page, is filled with charming ideas in decoration. High notes in the garden room at left are the design of its table and chairs forming an octagon, and the impressive indirect lighting

London as well as New York likes plaster in decoration. Lady Oppenheimer's drawing room features a modern white plaster wall treatment imitating drapery, with a cornice of plaster fringe. This room has a fireplace at each end, the overmantels being treated in the same way







AR & HARRIS

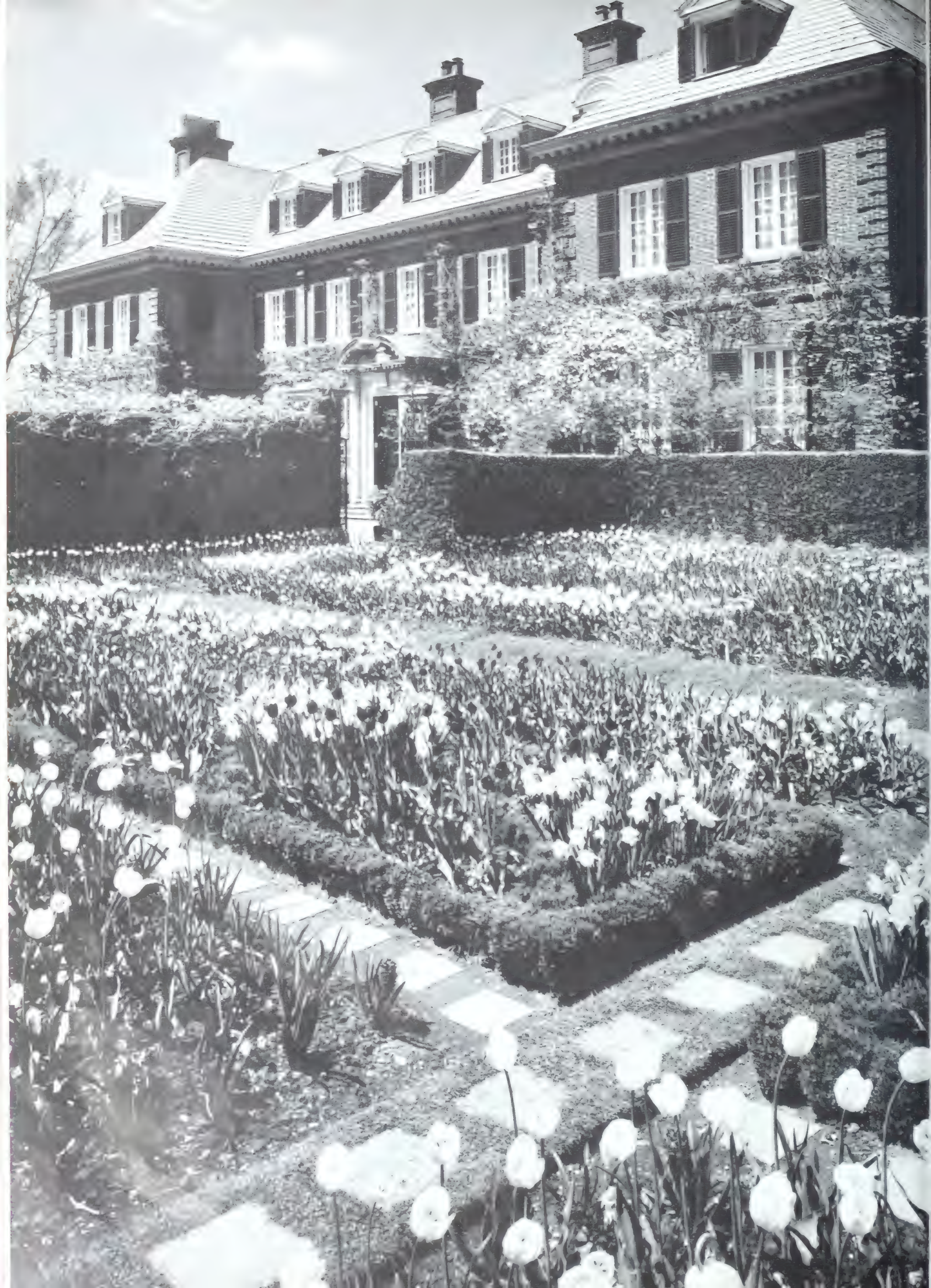


ABOVE: How effectively light can point up certain features in the scheme is apparent in this striking room in the Baroness d'Erlanger's London flat. Concealed lighting, executed by the Hon. Claud Phillimore, gives dramatic value to the overmantel

SHOWN at the far left on this page is a view of Lady Oppenheimer's dining room in London. The background treatment here is a center arched niche containing a Classic urn, flanked by matching arched recesses decorated with signs of the Zodiac

LADY Diana Cooper's drawing room is Regency, with pictures and plaques, looking as though they were in plaster relief, painted directly on the walls by Rex Whistler. Furniture is of the period and the colors are pastel tones; Sybil Colfax, decorator









HAROLD HARTDAY CO. TAKEN

MASSED WHITE AZALEAS

## THE GARDENS OF J. P. MORGAN

J. P. MORGAN'S country place on East Island, Matinecock Point, Glen Cove, L. I., is notable for its completeness and the high standard of horticulture maintained in its various parts. Although the whole is by no means vast in extent, each section—woodlands, gardens, greenhouses, lawns, shrubbery groups and farm—attest to the keen interest Mr. Morgan has always taken in the advancement of horticulture. At flower shows, he is constantly exhibiting new plants of the highest merit grown to perfection under the skillful care of James Kelly, superintendent.

House & Garden is privileged to show these Spring views, the first of a series on the Morgan garden to be published in its pages exclusively.

On the page opposite is the bulb garden, a hedged-enclosure close to the house. It has a central motif of beds edged in Box and a cross path with a Chinese Chippendale sun seat at one end and a bird bath at the other. Two small lead figures guard the entrance from the garden and a small cut in the hedge at the corner leads from the front door. Here are grown Darwin, Breeder and Cottage Tulips in tones of light and dark mauves and dark and pale yellows with a scattering of Daffodils and Hyacinths. In all about 150 varieties of Tulips are found in this garden. These flowers are carpeted with yellow Polyanthus and mul-





DAFFODILS BENEATH TREES

ti-colored Pansies and the edges of the main walks are softened with mats of Thyme.

Beyond the hedge, massed beside the gates and against a red brick wall draped with Wisteria is a group of white Azalea Indica with sheets of blue Grape Hyacinths growing beneath them. Flowering trees add further to the beauty of the Azaleas.

The outstanding feature of early Spring is the entrance drive. Here for a quarter of a mile the roadway is flanked by beds of mixed Daffodils twelve feet wide making a magnificent vista of gold and white against the lush Spring green of the lawns that extend behind the beds each side. They are planted beneath a line of European Lindens spaced at regular intervals and left to grow naturally. All through the woods are found other shoals of Daffies—some in sunny spots, others under the shade of trees and shrubbery, thus extending their season of flowering. Many of these bulbs had previously been used for forcing in the greenhouse and now find a permanent place out of doors.

Various other views of the gardens at Matinecock Point will appear in the April issue.



WINDY AVENUE IN LATE SPRING



TO BULB GARDEN



SUN SEAT

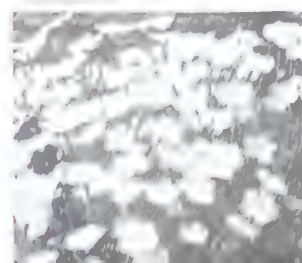
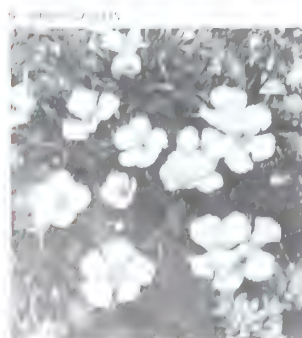
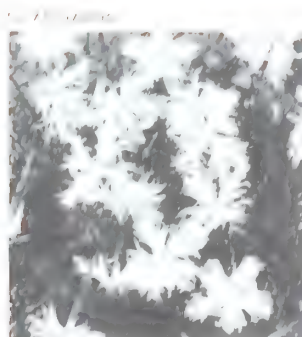






# Pinks

by Frank P. Miller



ROCK GARDENERS are perhaps prone to speak the Latin tongue exclusively and for this they are sometimes ridiculed. But to do them justice there is more to this seemingly highbrow attitude than mere pride of erudition. In the majority of cases the small uplander of which they would speak have acquired no familiar names and if they are to be mentioned at all it must be by their formal titles. But when it comes to Pinks the case is different. We may grow *Dianthus barbatus*, *D. neglecta*, *D. alpinus* and many more, but there is something inherent in these pretty round flowers that causes us to refer to them affectionately as "my Pinks".

I am unable to find exactly when the name Pink as applied to the *Dianthus* family entered the language. Dictionaries are evasive. Brewer and Dr. Prior put one off, though the latter goes so far as to hint that the word derives from the low German *Pingsten*, Whitsuntide, the season when blooms the Whitsuntide-Gilliflower of old authors. T. S. Lindsey, D.D., one-time Bishop of Dublin, ascribes its origin to an old Celtic word *pioc*, meaning to prick, because of the pinked edges of the petals. Paul in our and Gerard give long lists of "Pinks" but the name does not appear in Turner's "Names of Herbes", 1548. In any case it is no matter. We love the flowers not for their name but perhaps because their simplicity brings to our minds things we thought we had forgotten, beloved faces, old times. I have elsewhere said that a garden full of Pinks is a garden full of charm and this goes for the rock garden as well as for any other part of the grounds.

Now in making his way down the lists of seeds and plant men in search of Pink the rock gardener is confronted with many names, a confusing number. Which shall he choose? He might as well know at the outset that while the wildest little Pink appears as domestic as a kitten, this appearance is as often as not deceptive, the mild-eyed creature being in fact as skittish and difficult to tame as a young tiger cub. I have met with such, *Dianthus alpinus* in my experience is one of them. It comes as readily from seed as *Arabis*, even grows in the frame to a fair size; but in my garden it is always a transient, eyeing me for a season or two with an unblinking stare of hostility, then shaking the ill-mixed dust of my hospitality from its roots. I go into mourning and try again. In all honesty, however, I have to confess having seen *alpinus* as wide and hearty as a place plate and literally plastered with those great pink rounds, and that, of all places, in rows in a vegetable garden in the richest kind of soil, but where there was at least eight inches of broken tile about two feet down to insure drainage.

Well, *alpinus* is just one of my failures. There have been other little Pinks that have sulked in my rock garden, some that have flowered so enthusiastically that they have used all their vitality and have passed away then and there, but this is not going to be a tale of failure. It is a success talk, for there are free and easy Pinks of which I shall tell as soon as I have uttered one warning croak. In dealing with them it has to be borne in mind that all the Pink species cross readily so that not only are natural (Continued on page 70)

## HOUSE & GARDEN'S 9TH FLOWER PRINT

For its 9th Flower Print reproduction House & Garden selects a plate of a *Cattleya* *aperba* Orchid drawn by Walter Hood Fitch. The work of Fitch, a botanical painter and lithographer, is scattered through no fewer than eleven major English botanical works published between 1846 and 1880, including H. J. Slave's great monograph on Lilies. For these books Fitch drew over 600 plates, and the range of his subjects ranged from England to the Himalayan Mountains to the Fiji Islands.





W.H. Fitch, del. et lith.

Vincent Brooks, imp.

*Cattleya superba*





*BLUE.* As space and simplicity were the effects aimed at in this modern living room in Mrs. Charles Weil's New York apartment, Robert Hiden, the designer, created a color scheme mainly in monotone. The background of walls, carpet and corduroy curtains is the same shade of blue—a misty slate tone that is repeated in the leather sofa and in the frame of the glass coffee table. Vivid contrast is given by chairs covered in yellow-green chenille and by tall lamps of milk glass. The painting over the sofa is a Rivera and the portrait head by Margaret Abell

## MODERN COLOR AND DESIGN

*PINK.* The dining room in the same apartment shows equal emphasis on one color. Here it is shell pink accented by gunmetal gray. One wall is pink, one gray, the other two white. The rubber floor is gray with a band of pink around the table. Curtains are of pink chenille and Cellophane; chairs, pink leather. There's a mirrored sideboard and, to overcome the effect of a low ceiling, the beams were widened and mirrored. Though this scheme is somewhat sophisticated, the architecture and furniture are extremely simple. Robert Hiden was the designer





BRUEHL BOHR ES PHOTO — LONDE NAST ENGRAVING





紅三葉

Sword of Dance



七小町

Beautiful Lady of Olden Times



黒雲

Black Clouds



大鳥毛

Great Bird, whither



# 日本花菖蒲

JAPANESE IRIS FLOWERS

"MY HEART leaps up when I behold a rainbow in the sky." When, for a fortnight in June, tall Bearded Irises softly lay that rainbow over the warm earth, mystery pervades the garden. Strong men feel a catch in the throat, admittedly experiencing what Wordsworth so happily termed "natural piety".

With dramatic suddenness July shifts the scene. No greater contrast to those gentle days could be staged than the pompous parade of Japanese Irises which follow them with no intermission. Soul-growing wanes in the presence of flesh-pots. Pulses beat wildly and the garden goes savage when flamboyant blossoms unfurl, "insolent in their beauty", says Reginald Farrar.

Like a king, the Japanese Iris garden commands your presence, so a wise gardener provides some sort of an elevated seat for its season of revelry. From such a point of vantage he may in comfort be assured of an eyeful that will long linger in memory, as he watches the glamorous wide-flung petaled tapestry in the making.

The Japanese, those past masters in the art of hybridizing, have for centuries assiduously cultivated their native, small flowering Beardless *Iris kaempferi*, until they are now amazing the world by ultra modern introductions—"moderns" going nobody knows where, but going gloriously. They like best to look down upon them from low arching bridges.

Without doubt the bank of a stream or a waterfront is the ideal location for a massed planting, but these Irises will adorn any garden spot where consideration is given to their natural requirements. They resent standing long in water, though flooding from time to time suits them well and an abundance of moisture during the entire growing and blooming period is imperative.

Neither miffy nor sulky, this branch of the Iris family has ways of its own. Its rhizomes are small, its roots fibrous. Unlike the earlier blooming types, these must be deeply planted, the roots well spread out, never turned back, and the crowns covered two inches. They tolerate no compromise in soil preparation. It must be slightly acid and very rich. Compost made from oak or other hardwood leaves, ground peat and manure *ad lib.* may profitably be added to black soil. If the peat is saturated before it is used, much more moisture will be retained over a long period, but this material has little food value.

Even so well stocked a larder as this may well be supplemented to meet the taste of these gourmands with an almost unlimited capacity for

food and drink. Occasional snacks added to their steady diet are to their liking, while copious drafts of weak manure water before budding turn the final trick.

Plainly, such appetites quickly exhaust a soil, so it must be continually built up. This is easily accomplished when the plants are divided, which should be as soon as they form vacant-centered rings; about every third year. Late Summer is the best time for dividing, as new root growth then gets a good start and one may be sure of a few flower stalks the first season, but not at the usual height. Vacancies left about old plants should be filled with new soil. If this is generously supplemented by annual top dressings, well dug in, a garden will yield abundant bloom over many seasons, without entirely lifting the plants. For a good show they should be set as close as 18". Yellow leaves and stunted foliage indicate lack of nitrogen.

Here is a formula which has proved effective in quickly restoring health and stimulating bloom:

100 lbs. ammonium phosphate (12% nitrogen, 48% acid phosphate), 50 lbs. ammonia sulphate (about 20% nitrogen), 50 lbs. potassium muriate, 50 lbs. good tankage and 100 lbs. ground tobacco stems.

If the Iris borer, which is the only enemy of these plants, is taken care of early in its career, it is easily controlled, but once in the rhizomes and roots, plants must be lifted to be saved. Many remedies are being recommended, but hand picking, while the borer is still in the leaves, is the surest method of control. Yellowing central leaves, which pull out easily with a clean break, are the signal for immediate attack. Infected leaves should be cut to the crown, placed in a tight basket to prevent escape of the worm and burned. A final precaution is pouring a teaspoonful of bichloride of mercury into the crowns where the sheaves are cut off.

Young plants must be mulched the first Winter to prevent heaving, which is fatal. Old plants are benefited by a winter mulching of manure. The garden's winter appearance, so often neglected, is improved by cutting back all foliage to five or six inches early in the Autumn.

After the plants are established and their requirements conceded, the real fun begins. Elimination is part of it. Japanese Iris seed germinates so readily that amateurs are lured by low priced unnamed lots and are delighted by a mediocre display until they see a (Continued on page 71)

BY KATHARINE L. RICE





**D**EFINITELY one of the costliest and pleasantest ways of spending an evening is to invite two special friends for dinner and take them to the play of the moment, but what ever are we going to do about getting to the theatre on time and still regale ourselves beforehand with delicious food? We might as well give up. It can't be comfortably or conveniently done. It is much more fun and much more partyish, in my opinion, to meet at the theatre with a promise of a

delicious supper afterwards at home. In order that this idea may be truly successful, the supper must be so alluring and delectable that it gets itself talked about. The table should be set and ready, the wine or beer chilled, the candles and fire ready to be lighted, and there should be as many flowers (if not more) as for a real party. Not having servants around at this time is distinctly an advantage. In the first place, they highly disapprove of the idea, and secondly the guests love to think they are taking an important part in the preparation of the meal, and be sure you let them have this illusion. Have on hand plenty of spotless

dishtowels and a supply of aprons, the fancier the better. Above all, have everything that can possibly be prepared beforehand ready, so that the meal almost prepares itself. I have indicated in the following menus what to do, and I hope that if you try them you will have a grand and glorious time.

Blini or Pancake  
with  
Black Caviar and Sour Cream  
Took Champagne  
Apple Pineapple and Kirsch

the cream in a pretty bowl, cover with waxed paper, and place in refrigerator until just before serving.

Blini should be made with pure buckwheat flour and yeast. There are on the market, however, prepared buckwheat flours requiring only the addition of milk at the last moment. I am giving below a recipe for the yeast variety

which must be prepared in advance, but if you prefer to use a prepared flour the batter should be mixed just before baking the cakes. Follow directions on the box exactly, but I have found that if you stir in two or three tablespoons of melted butter at the last moment the cakes will brown more evenly and be less likely to stick.

There is always the possibility of baking the cakes right at table on an electric grill, but in my opinion the best way to bake them is on a Swedish *Plette Pan*, a sectional griddle with seven depressions obtainable in most of the large department stores. These griddles when purchased are covered with a protective coating to prevent rusting, which must be removed before using. The process consists of boiling the pan in water with washing soda, then scouring it with steel wool and a scouring soap, then rubbing it well with fat and baking it. This is a bother, but the joy of having the cakes uniform in size will make up for all the trouble. I also suggest that you buy two of these pans so that the process of baking cakes may be speeded up.

Have ready a fork around which you have wrapped securely a padding of old linen, and some soft butter or beef drippings. Have the griddle sizzling hot, dip the padding in the fat and rub the depressions over well with the fat. Have the mixed batter in a pitcher, which greatly facilitates the pouring of the batter. Be sure the batter is not too thick, and well mixed. Pour just enough in each depression barely

**F**OR this menu, prepare the pineapple in the afternoon, cover and place it in the refrigerator in the bowl in which it is to be served. Pack the champagne and caviar in a bucket of ice. Put







to cover the bottom. Turn the cakes with a small palette knife.

Once the cakes are baked they must be eaten immediately. For each person place one cake on a hot plate, pour over it a little melted butter, place on this a spoonful of caviar, cover with a second pancake, more butter and top it

off with a little sour cream. Serve champagne with this and with the sliced pineapple. If you are fortunate enough to have brought back some of those delightful pink or white champagne biscuits from France, to stir the champagne with at desert time, this is the time to bring them forth.

**FRESH PINEAPPLE IN KIRSCH.** Slice one large or two small, juicy pineapples in small pieces, using a silver knife to do the cutting up. Pour over this a syrup made by boiling together, for five minutes,  $1\frac{1}{2}$  cups of sugar with 1 cup of water. When this syrup has cooled pour over it a wine glass of kirsch and chill.

**YEAST BUCKWHEAT CAKES.** Dissolve 1 cake of yeast in 1 cup of warm milk, add  $\frac{1}{2}$  cup of buckwheat flour. Stir until smooth. Cover and place in warm spot for two hours. Then add the well beaten yolks of 3 eggs, a good teaspoon of salt, 2 cups of warm milk and enough more buckwheat flour to make a thin dough (about  $1\frac{1}{2}$  cups). Then beat into this  $\frac{1}{2}$  cup of melted butter and fold in the stiffly beaten whites of the eggs. Place in refrigerator until ready to use, at which time beat it with a spoon and add a little more milk if too thick. This batter is just as good the next day, providing it is kept in the refrigerator.

Cheese Fondue  
Buttered Toasted French Bread  
Chilled White Wine  
Upside-down Apple Tart with  
Cream  
Black Coffee

**T**o serve this meal after the theatre, the apple tart must be made in the afternoon as late as possible. It may be served cold but is better warm, so it should be reheated in a moderate oven before turning out upside down to serve. Place the wine in refrigerator in the early afternoon. Have ready in the refrigerator the 8 eggs, the weighed grated cheese and the correct amount of butter. Be sure there is pepper in the pepper mill, be sure you have a perfect unchipped enamel pan big enough to hold all the ingredients, a wooden spoon with which to stir the fondue, salt and a sharp bread knife to cut the French bread. Put the plates out ready to be heated, and leave  $\frac{1}{4}$  pound of butter out to soften so that it will spread easily. When ready to serve the supper, uncork the wine and put it on the table, light the oven, slice the entire loaf of bread in 1" slices, but don't cut all the way through, so that the loaf remains intact. Butter the bread between each slice on both sides, press the bread together again, and place the loaf in a hot oven to heat through thoroughly while you cook the fondue. Put the tart in the oven before sitting down to eat the fondue and bread, but turn the flame down considerably so that there is no danger of burning.

**CHEESE FONDUE FOR FOUR.** Break 8 eggs into an enamel sauce pan. Beat with a fork. Add 6 level tablespoons of sweet butter, or  $\frac{3}{4}$  of a bar, cut into little pieces, and  $\frac{1}{3}$  pound of freshly grated Gruyère cheese. Place pan on a moderate flame and stir incessantly with a wooden spoon until thick and soft. Add a little salt and plenty of freshly ground pepper.

Serve it on hot plates and eat it at once, accompanied by well chilled white wine, and the French bread.

**UPSIDE-DOWN APPLE TART FOR FOUR.** This tart is most gratifyingly delicious and pretty to look at. First make the following paste. Sift together  $1\frac{1}{3}$  cups of flour with 1 teaspoon of sugar and  $\frac{1}{2}$  teaspoon of salt. Work into this  $\frac{1}{2}$  cup of butter, and bind together with 1 egg beaten slightly. Form a ball of it, place in covered bowl in refrigerator for at least two hours.

Then butter copiously a medium-sized round Pyrex dish and sprinkle the surface evenly and smoothly with granulated sugar. Peel, quarter and core 5 or 6 good large cooking apples. Slice the most perfect of these into very thin slices, keeping them as perfect in shape as possible. Lay these slices symmetrically over the bottom of the dish, slightly overlapping each other so as to cover completely sides and bottom of the dish, to form a pretty design. Dot with butter and sprinkle with sugar. Now slice the rest of the apples in thin slices but not necessarily perfect ones. Put a layer of these in the pie dish so that they lie flat; they do not have to be arranged carefully. Sprinkle with more sugar and dot with plenty of butter. Add more apples, butter and



sugar until the dish is heaping full, using in all about  $\frac{1}{8}$  pound of butter and 1 good cup of sugar. Now paint the edges of the dish with a little egg yolk beaten with a little milk. Then roll out the paste and lay it over the apples. Trim so that it overlaps the dish evenly about one-half an inch. Turn the overlapping part under and crimp the edges, pressing down onto the rim of the dish. Make several incisions in the crust and paint the entire surface with egg. Place in hot oven (about  $450^{\circ}$  F.) for about ten minutes, then reduce the heat slightly and continue to cook slowly for about one hour. Press down lightly on the crust with a fork occasionally to let the juice run out over the crust. If the apples are very juicy the juice may boil over and drop down onto the bottom of the oven, which is very aggravating as it promptly burns. If this should happen place a shallow pan containing cold water under it to catch the juice so that it doesn't make a mess. When the pie is baked, remove from oven and cool. If you wish to serve the pie hot, reheat it, loosen the edges all around with a sharp knife, place a large plate over it, then turn the whole upside down. The pastry will then be (Continued on page 62b)





# IDEAS



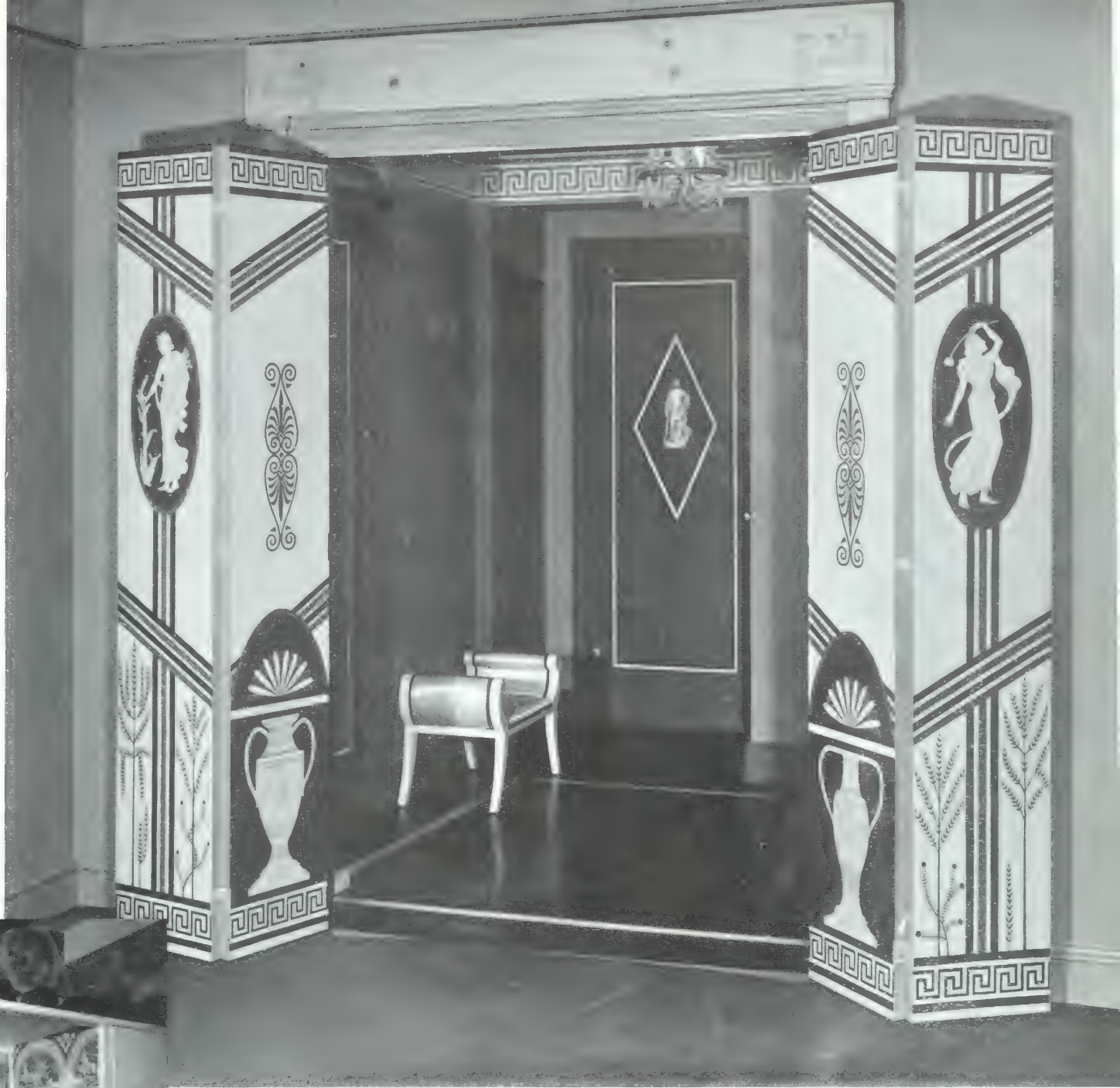
Below: (left) corner of the room in the basement of the building. The bookshelves are decorated with various paper moldings and print-panels on the walls. (right) with various paper moldings. George C. Frothingham, Jr., of "The Stag", decorator



Left: (left) corner of the room in the basement of the building. The bookshelves are decorated with various paper moldings and print-panels on the walls. (right) with various paper moldings. George C. Frothingham, Jr., of "The Stag", decorator

Left: An awkward room in a bedroom transformed into a dressing niche for guests. Walls were equipped with dressing tables and mirrors. The too-high ceiling was brought down by panels of frosted glass containing light. L. J. von Smolin, decorator





ABOVE is a space-saving idea for a dressing room. A recess between built-in closets was lined in gay wall paper and equipped with a convenient dressing table. Ornamental cut-out monograms decorate the closet doors. George G. Frelinghuysen, decorator



THE opening from foyer to living room (above) was given importance and better proportion by adding a Classic frame of waxed pine and a pair of easily moved screens. The New York apartment of Mrs. C. Travers Stieglitz. Fivio Soudan, decorator

IN THE Paris drawing room of M. and Mme. André Strauss is this charming overmanted treatment of symmetrically arranged porcelain birds on brackets of gilded wood. The walls are covered in white velvet. J. and H. Barronx, decorators



# Sedums

A SUMMARY BY CLAIRE NORTON

**S**EDUMS offer the garden maker a versatile class of interesting and wholly delightful plants. They fit into every garden—large or small. They meet almost any demand, since they vary from wee, creeping mats to taller mossy sorts and lusty, showy plants a foot or two in height.

The dwarf Sedums do well as edgings for the border. They perch jauntily upon rocky ledges of the rock garden, lean down its little crevices and valleys, or spill themselves in cool green mantles over the rocks in a wall. Some of the tiniest cushions are precious in the interstices of crazy paving. Others are useful for carpet bedding above early bulbs, offering the protection of their ample foliage against the flying mad of sudden Spring storms.

Among the Sedums there are varieties which make valuable ground covers under trees and on banks where few other plants will thrive. There are ones for Winter window sills, in dish gardens or succulent collections, and hardy sorts tall enough to make a show in the outdoor border.

All the Sedums bloom. Some have tiny golden stars for flowers, others gay festoons or parasols, still others misty white or pinkish sprays. But if they never bloomed, they still would be numbered among the most valuable of plants the gardening world knows. Their foliage, thick and waxy, tiny and beadlike, broad succulent tongues, mossy and tufted, or fat little globules, runs the whole gamut of the greens—blue greens, yellow greens, gray greens, emerald, dark, light, and even variegated.

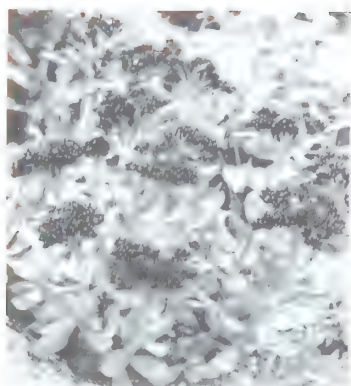
Some are evergreen, others deciduous, but they are all-year-round plants. They manage

this feat in one of two ways: by leafy, evergreen sterile shoots and annual flowering stems, or by producing new stems in late Summer which shoot up and bloom when Spring comes again. A goodly number take on gorgeous Fall colorings, warming the rocks of Winter with their clinging beauty.

Best of all, they are easy to grow, standing much abuse uncomplainingly, but grateful for good, intelligent care. They will thrive in almost any soil and situation, but the majority appreciate a light soil that is well drained in Winter (if this soil can have a small quantity of rubble rock mixed through it, so much the better for drainage), and a sunny place in which to flourish. They can get along on very little water since they store up moisture in their fleshy, leafy storehouses when it is plentiful. This does not mean they should be expected to survive long drought; merely, that they will tolerate it. And while they like sun, there are a few of the species which answer satisfactorily the demand for a low plant of good foliage in shaded, or partially shaded locations. Ordinary garden treatment is their delight. Given this, they will settle down for a long stay.

Between two and three hundred distinct species of the genus *Sedum* are recognized, and numerous horticultural varieties appear in the trade. They are mostly natives of the Temperate Zone and the colder regions of the Northern Hemisphere. Europe knows them; Asia, North Africa, Japan and North America have given to gardens some of the most outstanding species. Much confusion as to names still exists. The same *Sedum* may be offered under several different names in as many catalogs. Synonyms are common, and some of the horticultural terms are real problems. But no matter what its name, any *Sedum* belonging to the hardy, perennial Stonecrops is worthy of attention.

Let me warn you at the beginning, "*Sedumitis*" is incurable. Once bitten by the bug of collecting, there is no stopping. Happily, Sedums are noted for the ease with which they are propagated. A tiny pinch from the end of a plant, even a single leaf, will put out roots and grow into a lovely specimen. And no one can refuse you a pinch in getting together a collection. If they do—well, let your conscience be your guide. (Continued on page 69)



*SEDUM INTEGRIFOLIUM*



*SEDUM ALBUM*



*SEDUM VARIEGATUM*

*M. J. P. P.*





Use Reed & Barton's simple, well-designed after-dinner coffee set shown in the picture above in either a traditional or modern setting. This pattern, known as "Plain Antique", has been combined with a glass tray bordered in silver. The silver cups with Lenox china linings are a Watson design from Brand-Chatillon.



LEFT, Four distinguished designs widely different. Starting at left is Towle's Louis XIVth pattern; Udall & Ballou, "Chatsworth", a Georgian type by Wallace; Ovington's, "Modern Classic", a Hunt Silversmiths creation from Brand-Chatillon. The Queen Anne design in front is Watson silver from Udall & Ballou.



TO INCLUDE your friends who prefer Sanka, we suggest the arrangement shown above of two coffee pots on a tray. These are of Gorham silver in a Georgian design that features a graceful gadroon edge. Cups, patterned in tiny blue flowers, are Royal Copenhagen porcelain; the liqueur set is Orrefors glass; Georg Jensen.

THE THREE silver trays shown at the right start at top with a graceful oval design from the International Silver Company. Center. Smart plain tray of Towle silver from Ovington's. Next, Alvin silver with a repoussé edge; Wanamaker's. The cups, with pierced borders, and the brandy glasses are International Silver.

## D E M I - T A S S E



NEHQU/M



BREAKFAST is an important part of the life of the hostess which allows for a morning. At no other time are guests quite as reciprocal, as an "smoot" breakfast, as they are when breakfasting in the country. The meal is served late, usually around noon, so that the first qualification of raving appetites is an attractive display of food. A saucy upholstery print, shown as the cloth on the opposite page, will turn that lean and hungry look into one of gratitude and anticipation; from F. Schumacher & Company. Napkins of natural crash, featured close-up, lower right; Leron, Inc.

(Upper right) The pleasant feeling of clean-cut silver in one's hand is exemplified by R. Wallace's newest sterling flatware pattern christened "Stradivari"; purchasable at Ovington's. A gentle curve makes the shaft of each piece a very graceful thing.

"Ridgely" glass tumbler, left, is a pressed stoneware adaptable to rural tastes. Bloomingdale has it in an assortment of wine and water goblets as well as highballs and tumblers of various sizes.

(Lower right) "Trentham," a Mason stoneware, copies the intricate designs found on rare old Chinese porcelains; B. Altman & Company. Printed on amber glaze, its Oriental influence is strongly marked by the elaborate use of vivid enamels. Generous coloring emphasizes the matchless beauty which typified the spirit of Eighteenth Century England. The sturdy shape of the china is perfect for your gift setting as well as table decoration.



# COUNTRY BREAKFAST







MUEHL-BORGES PHOTO • CONDE NAST ENGRAVING

A SCARLET clam-shell print, against a natural ground with coiling red rope border, is additional evidence of the flair for new uses in upholstery fabrics. At a noonday breakfast, the formality of the hour is offset by the frivolity of this cloth, which is an invitation to merriment and gaiety. The table boasts china reminiscent of original Oriental designs, and the newest pattern in sterling silver flatware. Pressed glass is appropriately provincial in style. Table and chairs, reproductions of Eighteenth Century pieces, were loaned by Charak Furniture Company



## P L A Y R O O M

The scheme of this modern game room, occupying the top floor of Mrs. William Morris' New York house, was suggested by the coloring of an *en-tout-cas* tennis court. All material used is sturdy and practical—rough-textured fabrics on furniture, washable leather on the bar, a felt carpet and coarse felt net curtains. One end of the room, as shown below, is given over to a small piano and a card table made in blond wood. Ping pong and backgammon table complete the game furniture. Joseph Mullen was the designer.





# ND A SUPPER BAR



This shimmering supper bar in the New York residence of Mrs. Julian R. Force, director of the Whitney Museum of American Art, has silver-leaf walls overpainted with mauve. Floor is laid with chintz, varnished and highly polished. Upper right, Steel door paneled with inset paintings framed in brass. Left, The bar completely equipped for buffet service. Bruce Rutledge, designer.





To shorten a long room, paint  
three side walls light & cover  
the fire place wall with a  
dark figured paper



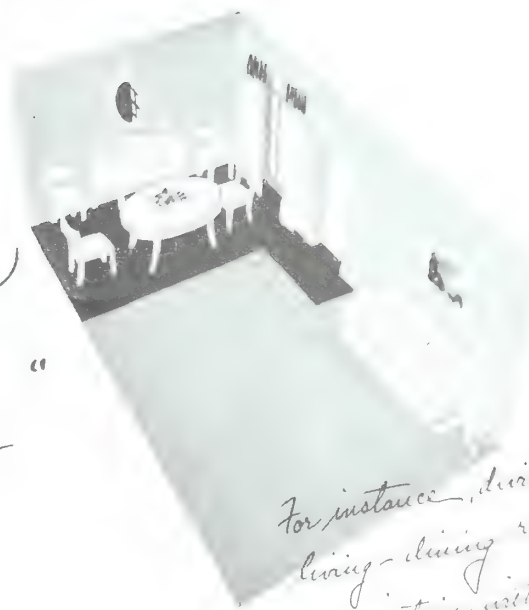
Paint end wall light & side  
dark to enlarge a room.  
Paper above to make  
dining-room distinctive

Give a good piece of  
furniture prominence by  
a contrasting panel of  
paint or paper





Rowena Leach + Margaretta Stevenson *beg*  
*Rebuild your Rooms  
With Color*



*For instance, divide a  
living-dining room  
combination with two  
tones of carpet*

LET'S see, now. That wall ought to come down to make a really *big* living room. And that ugly jog on one side caused by the porch jutting in—what an eyesore *that's* always been. And besides, it makes one end of the room too narrow; *that* should be widened. Then there's that silly little alcove at one end, neither part of the room nor a room by itself. How about shutting that off? But you eat there and need the space? Very well, then. Looks like quite a rebuilding job on this living room of yours. But you say Henry has put his foot down on any remodeling this year? Never mind—we'll *paint* out those walls. And build another invisible wall. And raise the ceiling. And take out the jog. And widen the end. And give you a brand new room—exactly the shape and size you'd like—not by magic, but with color.

For color can be as structural, and just as architectural, as bricks and stones. And the size and shape of your room is largely determined by the colors you use in it. This means that our long-standing conceptions of a room as a place with four walls of one color and a lighter ceiling are definitely a bit outmoded. Color must work for us better than that.

Supposing you have a room with windows overlooking a lovely garden. That view is the most important thing in the room. You find yourself wishing there were no wall there at all, or that it could be a wall of glass, so that you might continually sink your soul in the Roses and Larkspur. Now if you paint three sides of the room a fairly dark color and the side with the windows on the garden a very light color, with curtains and draperies, if any, the very same shade as the walls and arranged to give as wide-open a view as possible, you'll find that the entire wall will fall out and there you are with the garden practically in the room.

Perhaps you live in one of those old houses with very high ceilings that make your furniture resemble a low mushroom growth. Try painting the ceiling a darker color than the walls and watch it drop down *feet*.

Or maybe you have a really fine old piece of furniture, a rosewood chest, say, left you by Aunt Hetty. It's by all odds the best piece of furniture you have and it should be bowed to like the distinguished bit of gentry it is. So—paint the section of the wall it occupies a color that will contrast with the rest of the walls of the room. A soft blue-green patch, say, against eggshell walls. Then set the chest against the green patch so that the green extends on either side and above the chest about a foot or so, and watch the lovely lights of the rosewood come out against the green. Your beautiful chest is framed as though it were a picture.

This idea of painting the walls of a room in contrasting colors comes to us from the moderns. They've taught us not to be afraid of color. They've dared us into admitting that just because one wall of a room is blue, is no particular reason why the opposite side should also be blue, especially when a contrasting color will work an optical illusion in making the room more effective.

We've been speaking about painted walls, but the same structural changes can be made with wall paper, too. For instance, a long narrow living room with a fireplace at one end could be measurably shortened and made more cosy if three sidewalls had plain light paper (or paint), and the end wall with the fireplace had a dark figured paper.

And you can build invisible walls in a room by changing the color and texture of the floor covering. In an ordinary shoe-box-shaped, combination living-dining room, for example, the living room end might be carpeted in gray broadloom, while the dining room end might be black carpet. This would help to break up the uninteresting regularity of a boxy room and give the effect of two rooms without sacrificing any space.

In the living room we are considering here, a part of which is shown in color on the page opposite, we are trying to do four things: take out the jog, make the narrow end of the room seem wider, build an invisible wall to shut off the dining alcove, but at the same time make its decoration tie into the general scheme of the room.

To take out the jog and widen the narrow end of the room: Starting at the jog and going around the wide part of the room to the opening into the alcove, paint the walls a dark or a medium solid color—we have chosen blue. Then paint the remaining wall space (the narrow end of the room, from jog to other side of alcove opening) a very light shade—we have chosen white. You'll be amazed to see how these walls fall out and open up the room. You will notice by the room plan, too, that this makes the windowed end of the room, toward the garden, white. White "paints out" a wall.

To build an invisible wall that separates the alcove yet ties it in decoratively with the large room: paper the alcove with a figured wall paper in predominating blue and white with perhaps touches of a third color that would be used in accessories in the living room. And (Continued on page 62f)





# CHIAVENNA

BY CAROL H. WOODWARD

THE concentrated, black *caffè espresso* which one drinks standing up at a narrow counter, elbowed by broad-shouldered men who have just dropped in from the public square, is powerful enough to set one's head awl as the car rumbles across the cobblestones of Piazza Castello in the heart of Chiavenna, into a street so narrow that the fenders just miss the buildings on both sides.

We have reached Chiavenna after a picturesque trip along the tumultuous Adda River in northern Italy, turning north at the head of Lake Como in order to cross into Switzerland and reach St. Moritz. It would have been delightful to linger in this border town of three or four thousand people, whose colorful buildings are lashed at their feet by the rushing Mera River, while mountain slopes, frequently hollowed by caves, rise tantalizingly on either side. But to tarry would mean driving up to the pass at Maloja in the dark, and the scenery there is too magnificent to miss for any such reason as that.

It is not only the mountain peaks that are always appearing ahead, but the river, the waterfalls, and, best of all, the perpetual gardens of wild flowers. Despite the illusions we felt might have been created by that powerful cup of black coffee, we find we are actually following a road as brilliantly planted by Nature as the "flowery medes" of our ancestors were planted by hand. One entire field along the way was filled almost to overflowing with Trollius, the Globe-flower.

Once past the crossroad at the edge of Chiavenna, with the car swung off northeastward toward Maloja and St. Moritz (the road straight ahead goes over the higher and more barren pass at Splügen), we are at once exclaiming over the masses of flowers at right and left. True, many of them had been adorning roadside fields for us all over central Europe ever since midsummer arrived, but here in this mountain setting—on one side the Mera River far below, on the other a level stretch, occasionally wooded, and, beyond, a mountain wall green with growing things as far as the mists permitted one to see—they had a particular and quite distinctive charm.

Suddenly, out of the clouded mountain top, a gigantic waterfall, possibly half a mile away, pours itself thunderously . . . where? Into the meadow, apparently, for at first there seems to be no other outlet, and the river is far away on the opposite side of the road. This is the Cascade dell'Acqua Fraggia.

A grass-grown wagon trail leads off from the highway, so we leave the car to follow it on foot, hoping (though vainly) to reach the base of the waterfall in perhaps half an hour's walk.

Our gaze is arrested by a familiar (Continued on page 61)







# PLANNING

## THE ENTRANCE HALL

HOUSE OF 1900-1910

Most prospective home builders—before they reveal their ambition to their architect—like to do some planning themselves. Such planning may easily take the form of a more or less unrelated collection of notes and clippings indicating their preferences in matters of style, room arrangements, attractive and convenient planning schemes, etc. To assist in this important and enjoyable work, *Home & Garden* herewith inaugurates a series of articles presenting successively typical well-designed plans of all the rooms of a house. Each room will be discussed from the standpoint of its own special function. By this means we will submit for your consideration a wide variety of basic planning schemes.

THE plan shown to illustrate is a typical entrance hall. The part below our dotted line represents minimum requirements—entrance door. (Indicated by large arrow) openings to right and left, coat closet and linen closet. To achieve the unit right through the center of the house we add that part of the plan above the dotted line. This addition provides a back hall, direct access from kitchen to living room, a downstairs bath conveniently available as a guest's wash room, and extra closet space. When possible such an addition could probably be a year investment.



THE hall typical of those found in many New England Colonial homes, has much to recommend it. Although essentially compact, the rectangular space does not appear unduly crowded. The gracefully curving stairs are decorative as well as useful. Slightly modifying the Colonial original, the architect has provided a little entry flanked by a coat closet and linen closet. If access to a room behind the staircase is desired, it may be provided by an opening under the highest part of the stairs. The door to the basement stairs is similarly situated.



IN MANY modern homes it is desirable to assign no more space than necessary to halls, stairs and communicating passages. The plan at the left is admirably illustrative of a compact, yet efficient, plan. Openings from the well-lighted hall lead to game room, study, living room and dining room. The front door is directly accessible from the kitchen. Stairs double on themselves to save space. A room which might be used for a guest room and reached by a convenient first floor bath.

ESPECIALLY in warm climates which invite one to spend many hours on the terrace or in the garden, the hall with an outside door at either end has definite advantages. In the example at the right, the living room is given a certain privacy by having its entrance placed at the far end of the hall, away from the stairs. This also serves to bring it within a step of the porch entrance, which seems a logical arrangement. Obviously a plan of this sort might be adapted to a house which had an attractive room situated where a porch is indicated here, but the room should be important enough to warrant the emphasis given it. Similar variations could of course be made in any of these plans.



TAKEN directly from the traditional Colonial hall, this plan is similar to the one immediately above in that it extends right through the house. The charm of a well-lighted, well-proportioned hall of this type is too generally appreciated to need further mention. Less widely understood is the fact that it serves a useful purpose, especially in Southern climates, by greatly increasing the movement of outdoor air through all the rooms of the house. This fact, together with the provision of a door to the terrace, may, under proper circumstances, justify the rather excessive amount of space required here. (Continued on page 621)





HANG YEN NG

LOOK ON THE NEXT PAGE FOR THE TALE OF THIS SPARKLING GAME ROOM AND BAR

# A LITTLE P O R T F O L I O   O F   R O O M S



• Every room in the New York residence of Mr. Katharine McCarthy, later with mirrors and many crystal notes. At right and on the previous page is the playroom and bar. Here are a black glass mantel and bookcase, crystal and iron, black table with mirrored top, and numerous glass accessories. Walls chartreuse, curtains brick color. The rubber floor is a brick tone, with inlaid border and dachshund design in white. On previous page is a view from the black glass bar. Samuel A. Hertz and Robert de Veyrac, architects.



• The comfortable fireplace group in the living room shown left again features crystal notes. Here the large mirror and the fireplace opening, framed in glass molding trimmed in aluminum, are glistening details against umber-gray walls. Overstuffed chairs, flanking a black lacquer table with mirrored top, are in orange-red taffeta. Yellow satin curtains are other brilliant accents.

A H O U S





HANS VAN NIS

• The bedroom, two views of which are shown on this page, has off-white walls, a pale green rug and white satin curtains. Fitting into a small niche, draped in white satin, is a Directoire steel bed ornamented with ormolu medallions. Bedspread is white satin with a green scalloped valance. The round table is of metal glass and mirror



• Quite as sparkling as all the other rooms in the McCarthy house is this side of the bedroom showing the mirrored chimney elevation and the glass fireplace moldings trimmed with satin-finished aluminum. The mantel is simply decorated with a pair of Louis XVI bisque figurines. Two large pieces of uncut crystal form the andirons. Robert de Veyrac was the decorator of these rooms





## WE GO SHOPPING

1. These sturdy specimens of polished glass were molded for purely decorative purposes. Just 7½ inches high and 11 inches long, an appropriate size for table decorations or occasional objets d'art. Steuben Glass Co.

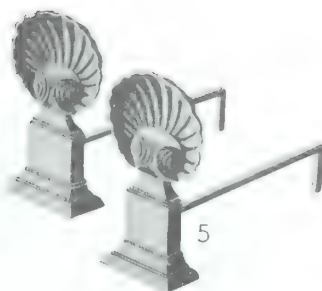
2. Around the wine list with glasses designed for Bellows & Co. by Mr. Julian Street. First, a large water glass. The next one, for burgundy, precedes a standard wine glass. Fourth is for white wines, followed by a port and then a liqueur glass.

3. A royal flush series of pictures—each one illustrates a different game, and is brilliantly colored by means of a special print process. On gold or silver paper grounds with frames of white wood. They come from Macy's.

4. This gracefully curving wall bracket is just large enough to hold a favorite bibelot, and to give an important accent to a previously bare wall space. It's a Clippendale design, in pine, 20 inches high by 27 inches wide. Also comes in an old gold finish. Arden Studios.



5. Brand new shell andirons for modern baroque rooms. In black iron, brass, or white enamel. Edwin Jackson
6. Here are three of a set of 12 dessert or dinner plates, each decorated with a different flower group. Spode earthenware, colored brightly as anything. Wm. H. Plummer
7. A luncheon setting made gay with hand worked white mats, bordered in yellow and trimmed with white rope knots. Yellow and green pottery plate, with a green glass. Mat by Rosomax Campbell; Saks Fifth Avenue.
8. Finished in pine, and worked in a Chinese Chippendale motif, here is a mirror to reflect your surroundings in the best possible manner. 24 by 27 inches. W. & J. Sloane
9. Festive pine trees edge a muslin sheet and pillowcase which come with borders in 11 different colors. Macy's
10. The decorative pheasant in the lamplight is of natural maple. Accompanying lamp comes in ivory on a walnut base, or chalk pink on a bleached pine base. Carol Stupell







DANIELSON



*Homestead revived*

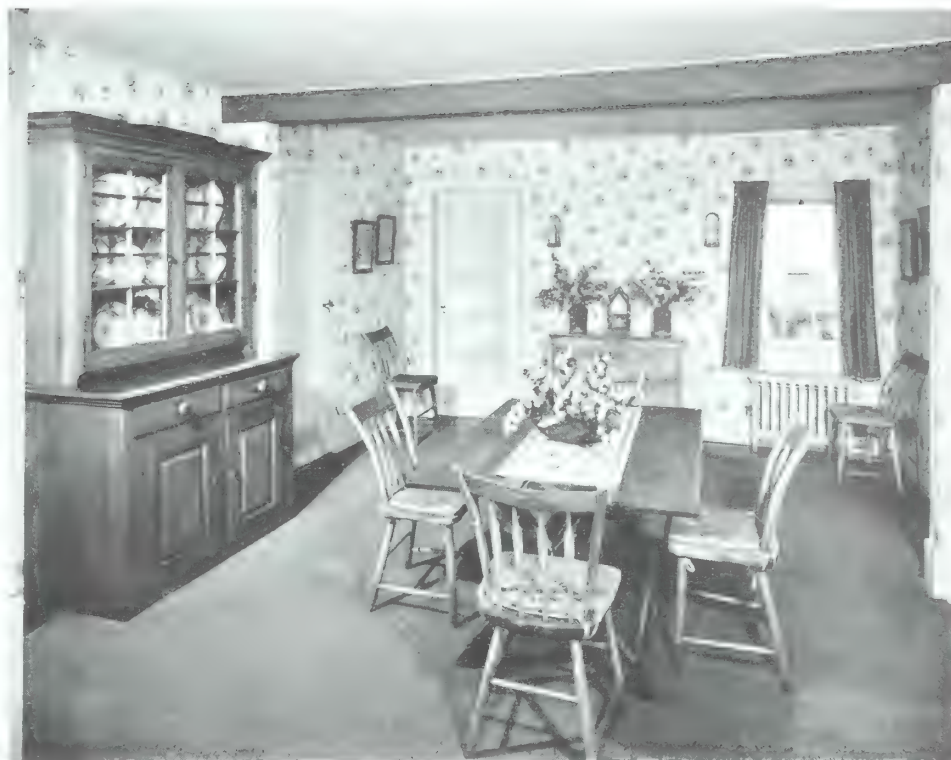
A SKILLFUL blend of old and new is the Pound Ridge, N. Y., home of Mr. and Mrs. William J. Hammerslough. One of the important additions to this 18th Century farmhouse was an "outdoor" room, an inviting spot opening off the dining room. As seen above, it has glass doors on three sides, and one wall papered in blue and white. The white floor has a black border, and white wicker furniture is covered in coral and blue.

AT THE left, three exterior views of the house show how admirably the Colonial character of the house was retained while necessary modernizing took place. In the first we see the main house and its surrounding informal garden. Center, the guest house, its overhanging second story reminiscent of 18th Century America. Last, the front façade of the main house, of white clapboards with gray shingles and green shutters.



The ample dining room, at right, originally two smaller rooms, glows with the golden tones of American maple. Provincial paper, with clusters of fruit and wheat, echoes the soft red, blue and green of the draperies. The finishing touch is supplied by bouquets of wild flowers and old china and pewter. Mr. and Mrs. Laurence J. Ullman, decorators

The living room, below, runs the full depth of the house. Cottage type furniture is upholstered in light mulberry linen and a bouquet-patterned glazed chintz. Wallpaper is striped daffodil yellow and white, with green leaves, and the carpet is a pleasing shade of mulberry. Built-in cupboards and bookshelves carry out the Colonial atmosphere of the room





# The hotbed goes electric

AND THEREBY BECOMES A STILL MORE USEFUL

GARDEN ADJUNCT. BY PROF. A. E. WILKINSON

OF THE CONNECTICUT STATE COLLEGE



Sitting comfortably before the open fire place these cold February nights offers a wonderful opportunity to garden lovers to think over their many garden problems. There are hosts of problems such as: What varieties were successful last year? Why were they successful? Where were they purchased? Then there are those varieties that were deficient in quality and production and why: fertilizers and fertilizing plants with the results pro and con; the various pests and plant diseases and their most successful control; and so on through untold channels of thought on each minute detail in the total garden operation.

Not one of all the problems is more important or more exasperating than that of securing good plants, plants that are of the correct variety, size, shape, age and numerous enough to fulfill all the needs of a good garden. Isn't this a good time to solve the plant problem once and for all? Almost everyone would prefer to raise his own plants. This is a combination of fun with some work as well. It does require thorough thinking through before venturing into the many ramifications.

If a greenhouse is available, part of the problem is solved; similarly if a hotbed is included in the garden scheme. There are, however, a goodly number of home gardeners who have neither one nor the other, largely because they cannot afford the former or obtain all the needs for the old-fashioned hotbed.

Today, with the advancement in science, our experimenters have helped to solve the problem of modern hotbeds. No more is needed the deep hotbed pit, the search for just the right kind or amount of stable manure, the messiness of working over the manure, filling the hotbed pit, tamping it down, waiting for the first high heat of the bed, then the lowering of the temperature to that required for successful planting and all of the many details of operation, not to forget the odor.

Well, this is all changed. The magic of electricity has ended the hotbed problem. At the same time it has also made plant growing more uniform or certain. It has as well removed much of the unpleasantness associated with the older type hotbeds. Do I hear you say that you can buy all the plants you need, so why bother to raise them? Indeed, if this is true, you are

fortunate. There are several questions that I should like to ask in regard to purchasing plants.

First, is one able to obtain just the variety desired? Is this variety of the correct strain? My thought and experience is that the purchaser has to take the variety and strain offered, whether or not it is the one sought. For me, and I know there are many other gardeners of the same mind, this would not do at all. We want a certain strain of a certain variety, something that has proved itself, not a "pig in a poke."

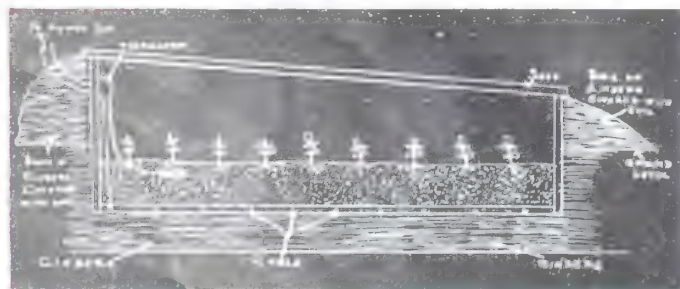
Secondly, are all the garden needs, flower and vegetable, fully satisfied in the number of plants purchased? In most gardens I fully believe the answer is emphatically "no", but with one's own hotbed hundreds of plants of many, many kinds can be raised to meet all of the garden needs and more.

Thirdly, can purchased plants be conveniently obtained in the correct amount for the time available? Not so easily, I am sure, as those that can be taken out of one's own hotbed, not so convenient to one's time or lack of time as those produced in one's own garden. With only a small amount of time available, if the plants are at hand, that is, in one's own hotbed, much transplanting at just the right time can be done. The chances of success in transplanting and later flowering or fruitfulness will be greater because plants that are freshly dug and are immediately transplanted always result in greater worthwhile life.

The discovery that the growth of plants was stimulated by electric heating of the soil was an accident. A Norwegian electrical engineer, by the name of Jacobsen, noticed that in the vicinity of a certain underground cable plant growth was more prolific than similar vegetation located a short distance away. This discovery was made in Norway where electricity is fairly inexpensive. He examined all the conditions and found that the cable was carrying an overload of electricity, part of which was being lost, resulting in heating the soil. This suggested many possibilities. Experiments followed and the news and value spread to Sweden, Germany and other countries, including the United States.

After many investigations covering the last ten or twelve years, experimenters have agreed on a number of advantages. One of them is the fact that an electrically heated hotbed is a permanent installation. It is only necessary to renew the top soil, and the hotbed frame will last several years before decay makes replacement necessary. The electrical equipment, with care, lasts for many years. The entire work is clean and agreeable, free from ammonia fumes or other bad odors.

The construction of the bed requires excellent drainage. Thermal insulation below the beds. (Continued on page 75)







S. L. V. - 1988

THE NEW RIVER FLOWS THROUGH MR. BOWLES' GARDEN

## Men who make our Flowers - III



**E. A. BOWLES, V.M.H.** Mutual interest in strange plants may often be instrumental in drawing gardeners together. . . .

At the time (this was a June day eight years ago), I came down to Myddleton House at Waltham Cross, Hertfordshire, because, being interested in Hens and Chicks, I had heard that Mr. E. A. Bowles had quite a collection of them. Now it happens that

Mr. Bowles' claim to horticultural fame does not rest entirely on these humble succulents. He is the leading authority on Crocuses and Colchicums, has written extensively on them and has created several hybrids. In a few minutes I realized that the man behind it was even more interesting than the garden itself.

A crowd of youngsters bounded through the gate. They asked if they could have the cricket bats and wickets. Mr. Bowles told

them to help themselves. "Our cricket team—the team on the place here," he explained, "will be 50 years old this year." Later something was said about the local church and Mr. Bowles confessed to having taught a Sunday School class there since his teens. Gradually the picture began to shape itself—the English country gentleman, master of well-developed acres, taking his part in the day-to-day life of his village.

Somehow Hens and Chicks and Crocuses and Colchicums and the other plants in which he is interested thereafter took on a new significance. They were all segments of the mosaic of the man.

Indoors, I found the walls decorated with superb botanical drawings of his favorite flowers. In odd moments he has managed to draw and paint hundreds of them. Many are reproduced in his books. That was another segment.

Then there are the books—three of them about his own place: "My Garden in Spring", "My Garden (Continued on page 61)





MRS. E. MARMON TUCK AND E. J. TUCK

• On a recent visit to the garden, the following were noted: Mr. Tuck and his head gardener, Edward Hemmick, are noted workers in the flower show. Col. Spingarn is the Clarendon King and Mr. Tuck is the head gardener for Mr. Russell Ellipse.

# GARDEN NOTES

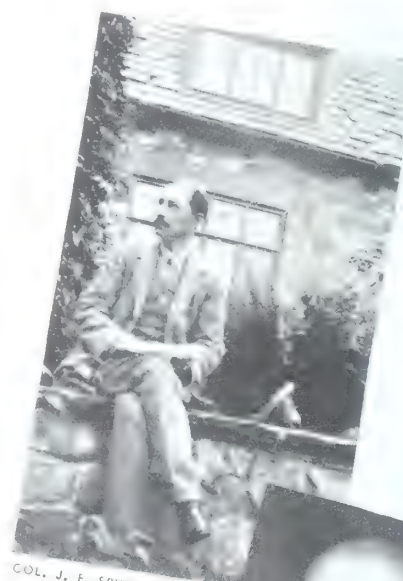
FOR THOSE WHO LIKE TO DO SOME WORK IN FEBRUARY

Now that the garden ordering season is all but upon us, let it be said once again that there is only one quality of plant material to buy, and that is the best. To experiment with cheap nursery stock, bulbs, plants or seeds is to court disappointment and downright waste of money. Unfortunately, the world is still liberally sprinkled with more or less irresponsible souls whose one thought is to sell you a bill of goods, and may the de'il fly away with whether or not it grows! No reliable nursery or seedsman works on such a basis, and that is why you go only to the good ones if you are wise. The price difference between inferior and superior stock is so slight, compared with the difference in results and all-around satisfaction, that it's rather silly to be influenced by it.

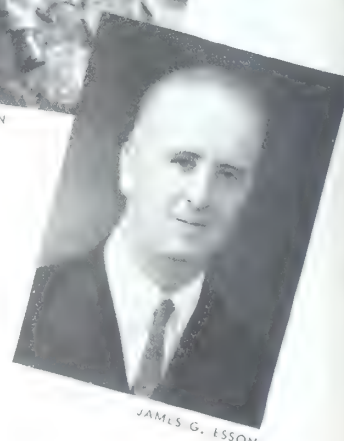
It is always well, at this time of year, to take advantage of a moderately warm day and check up on the condition of the various types of Winter protection in the garden and around the grounds. Burlap covers, vine ties and supports, mulches, evergreen bough windbreaks—all these will bear looking over to make sure they are properly in place and doing their respective jobs. While you're about it, too, raise the cold-frame sashes and see how things are going beneath them: maybe a bit of watering is necessary.

INEXPERIENCED gardeners may shudder at the thought of planting seeds outdoors in the middle of Winter, yet the fact remains that such sowing is entirely proper with a considerable variety of hardy plant groups. The explanation of this seemingly unreasonable practice is that many seeds, especially those of perennial alpine and of numerous shrubs and trees, require a period of thorough chilling prior to germinating. The ideal place for such Winter sowing is a mouseproof, shaded coldframe. Sow the seed in flats, and put them in the frame after a moderate watering. When the next snow comes, remove the sash to admit the flakes, replacing sash and slat shade after it stops. Early in March remove the shade, let the snow melt, and watch for early germination. Once the tiny plants appear, of course, ventilation and watering must be watched. Do the former on warm days, and for the latter use a compressed air sprayer.

THE development of Winter air conditioning for dwelling-houses has instilled fresh vim, vigor and vitality in the arteriosclerotic (see unabridged dictionary) veins of numerous discouraged indoor gardeners. Among other things, it provides that essential degree of humidity for lack of which millions of Begonias, Ferns and Geraniums have perished miserably, and for another it makes for materially better air. Perhaps this situation has had something to do with the present revival of active interest in indoor gardening and the appearance in the market of a wide variety of hitherto little-known plants for the purpose. Even without air conditioning, though, really delightful little gardens in the house can be maintained in the terrariums which are now becoming so popular and which are described in various recent books. It will be very well worth your while to look into these helpful volumes.



COL. J. E. SPINGARN



JAMES G. ESSON



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# Spode

...THE BRIDE'S TABLEWARE FOR ALMOST TWO CENTURIES

## LONDON NOTES

(CONTINUED FROM PAGE 21)



LADY PIERCE'S London dining room is in a blue and white scheme. Blue predominates in the wall paper panels, framed by strips of mirror. The furniture is blue and white, and the chairs, upholstered in blue, are edged with white fringe. Decorations by SYBIL

reflector and microscope bulbs installed behind molding, or cleverly hidden in some fixture so that the light was concentrated on some painting or object of decoration across the room. Most of the new interior looking in London is indirect. Many private houses light their rooms by means of concealed lights built into the cornice, or fitted into panes to give a soft diffused light over the entire room. The most practical and restful manner of lighting is to have reflectors built into the tops of lamps. The main light in this way is directed upon the ceiling and is then reflected over the room. Some decorators install lights around the window frame behind the curtains. This is most attractive as during London fogs it is pleasant to come into a room giving the effect of sunlight streaming in at the window. Very effective also was the lighting arrangement in Mrs. Gwen Jefferson's pine paneled

dining room where the outstanding feature was a pair of original Chippendale consoles in the design of two branches of fruit supporting marble tops. These were lighted from beneath in such a way that the shadows from the pattern cast a delicate trace against the wall.

Last year the Chinese exhibit was such a success that its influence was felt in both clothes and interior design. During the summer part of this exhibit was moved to the Victoria and Albert Museum and here one can study the marvellous old ceramics and get countless ideas for color harmony. The faded peach pink, so characteristic, combined with kingfisher blue would make the basis for a lovely room, particularly if used with modern crystal and mirror furniture in simple design, or tortoise-shell painted pieces of the Regency period.

(Continued on page 62d)



Strip lighting behind white satin curtains, shedding a beautiful glow, is a feature of Lady Diana Cooper's Regency drawing room done by Sybil Colefax. Another view of this charming and livable room appears on page 25.



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## AFTER THE SHOW

(CONTINUED FROM PAGE 37)

on the bottom and the apples will be in a pretty pattern on the top. If you wish to serve it cold, loosen the edges when it comes out of the oven, but don't turn it out until cold and ready to serve. Whether served hot or cold, cream should be served with this tart.

Hot Shrimp Soup  
Cold Roast Beef  
String Bean Salad  
Thin Buttered Swedish Bread  
Ice Cold Beer  
Wine Cheddar Cheese  
Pear  
Coffee

To prepare this meal, roast the beef in the morning. Cook the string beans in the afternoon. Make the salad dressing. Wash 1½ pounds of shrimps by plunging them into hot salted water containing a few peppercorns, and simmer them gently for fifteen minutes. Drain, but save the water in which they cooked. Remove their shells and intestines, which run along their backs from head to tail. Put them in a bowl and cover with some of their liquid. Cover tightly with waxed paper and place in refrigerator until ready to use. Also put the beef, beans, and dressing in ice box, and plenty of parsley washed and wrapped in a wet cloth. If you know how to make daisies and flowers out of raw vegetables for garnishing, make them and put them in cold water to keep fresh. Have your carving knife sharpened for the occasion. Have the meat grinder with its medium knife ready for use. Pack the beer in ice or place near freezing compartment of refrigerator. Wash the pears and some calax leaves and put them to chill also. The bread is better if buttered and cut thin at the last moment, but it is possible to prepare it beforehand. Go to a Swedish delicatessen and get light pumpernickel or rye bread, or any of their coarse breads. Have the butter soft and cut the bread as thin as possible. Lay the slices overlapping each other slightly on big plates and cover them tightly with serviettes wrung out in cold water. When the party is all assembled in the kitchen allow the most likely person to carve the roast and decorate the platter. Some one else will assemble the salad, another arrange the pears and calax leaves. Make the soup yourself as per directions below.

**SHRIMP SOUP.** Cook without browning in an enamel pan 1 little white onion chopped fine in ¼ pound of butter. Drain the shrimps and run them through the grinder. Add them to the onion and butter and place over hot water. Add plenty of freshly ground pepper. Cook together five minutes, then add gradually 3 cups of hot milk and continue to cook for a few minutes. Then add 1 cup of thick cream slowly. When very hot, add salt to taste and about ⅓ cup of good sherry. Serve at once, accompanied by crisp oyster crackers.

**COLD ROAST BEEF.** A standing three rib roast is best for roasting. Be sure you know exactly how much the roast weighs before you start roasting it. Have the oven very hot (550° F.). Dredge the roast well with flour. Place it on a rack, in a roasting pan with deep sides. Place in the corner of the pan 1 teaspoon of salt, some freshly ground pepper and 2 or 3 tablespoons

of beef drippings. Place the pan in a very hot oven until brown (about fifteen or twenty minutes), then baste well, reduce the heat to 400° F. and continue roasting, allowing ten minutes to the pound counting from the time the roast was first put in the oven. If the roast is larger than three ribs allow twelve minutes to the pound. Don't add even a drop of water, and don't stick a fork into it to see if it is done or the juice will run out. Remove from oven and cool completely before placing in refrigerator to chill. The meat should be cut as thin as possible. Serve it with a variety of condiments: English and French mustard, horseradish, pickled walnuts, etc.

**STRING BEAN SALAD.** Cut both sides off 2 pounds of string beans with a sharp knife. Wash the beans and tie them in little bunches as you would asparagus. Boil them in plenty of furiously boiling salted water with a tiny pinch of soda. Cook until just tender but not floppy. Drain well. Arrange them neatly in a row on a pretty platter or in a shallow dish. Remove the strings and place in refrigerator to chill thoroughly. Fifteen minutes before serving pour over them a good tart French dressing made with red wine vinegar, into which you have grated 1 small white onion.

Waffles with  
Coated Maple Sugar and Cream.  
Melted Butter with Cinnamon Sugar or  
Creamed Butter and Hot Maple Syrup.  
Hot Mocha Chocolate

The batter for waffles should not, unfortunately, be mixed until ready to use, but it is easy to mix if you have all the ingredients measured and the utensils out ready to use. The maple sugar may be grated in advance or may be bought already grated and sifted. Also have ready a bowl of powdered sugar and cinnamon mixed together in the proportion of one of cinnamon to four of sugar. Let one person make the café au lait for the mocha chocolate, and another the chocolate. A third may beat the cream and heat the maple sugar and cream or melt the butter while you mix the batter. The waffles are cooked at table. This is a simple repast but very good on a cold night.

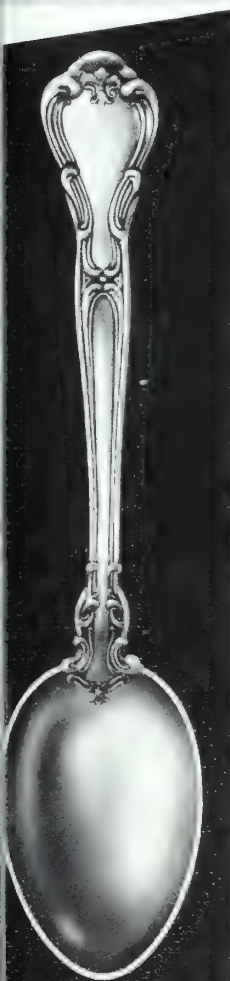
**WAFFLES.** Sift together 2 cups of pastry flour with 3 level teaspoons of baking powder and 1 teaspoon of salt. Separate the whites from the yolks of 2 eggs. Beat the yolks until light and add 1¼ cups of cold milk. Beat a while, then add the sifted ingredients and beat with egg beater until smooth. Add 6 tablespoons of melted butter and fold in the stiffly beaten whites of the 2 eggs. Heat the waffle iron, and when the indicator shows that the iron is the right temperature put four or five spoonfuls of the batter in the open iron, close quickly and bake until it stops steaming. I have a private theory that butter for waffle should be either creamed or melted so that no time is wasted buttering them and if the syrup is hot the waffle will be just that much hotter. I like them best, however, buttered and sprinkled with cinnamon sugar. Thick cream instead of butter may also be

(Continued on page 61)

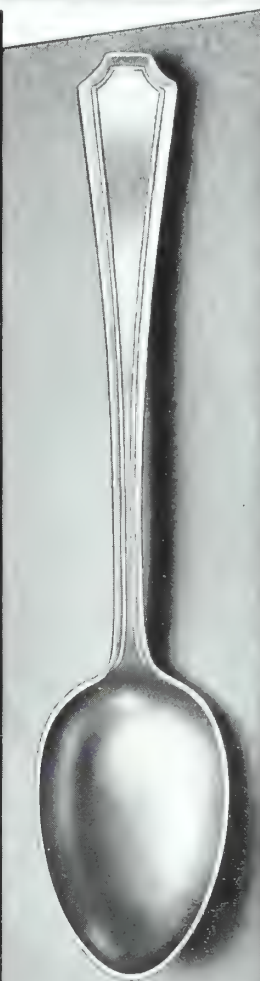


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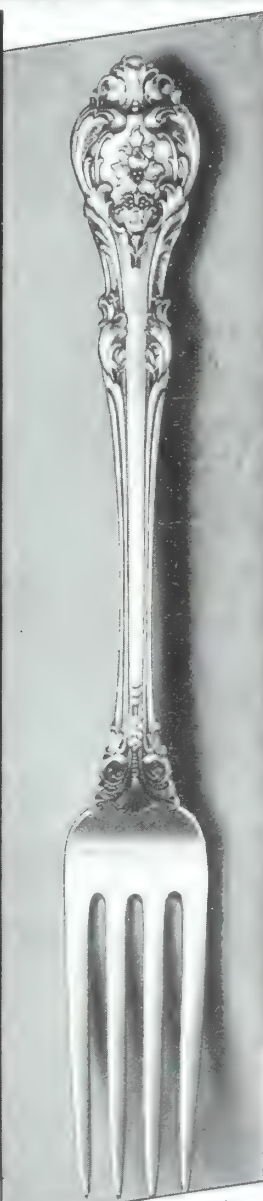
**HANTILLY**—French as the lace Vendôme. A pattern beloved by brides of yesterday, today—tomorrow.



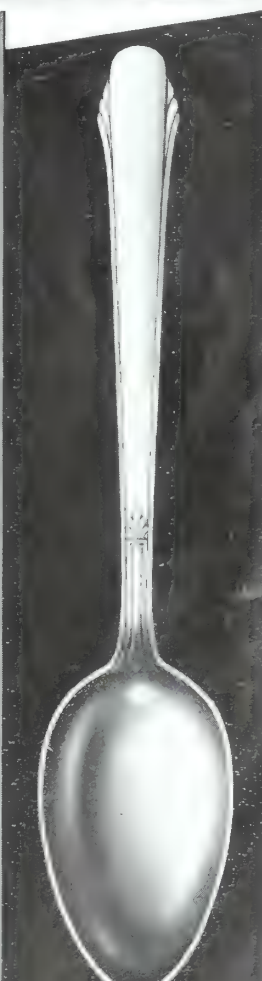
**FAIRFAX**—Simple—yet far from severe—it is the perfect complement to heirloom Early Americana.



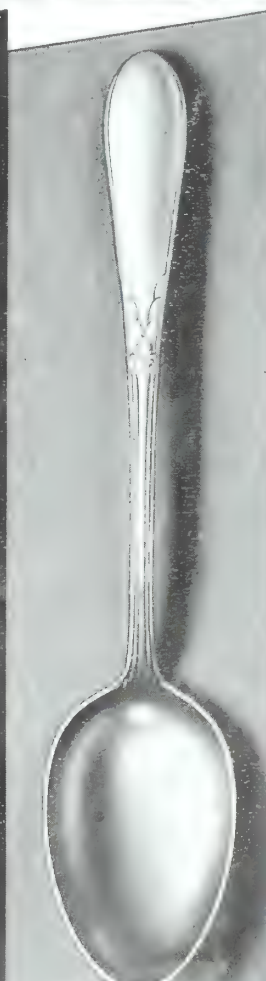
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Use them in glove fitting slip covers and true hanging draperies now and all summer. Repeated tubbing will not change their lines or fit. Make sure that welts and bindings are Sanforized-shrunk (Consolidated Trimming Corporation). Ask for them at leading stores and decorators.



## Sanforized-Shrunk

## AFTER THE SHOW

(CONTINUED FROM PAGE 62b)

poured over waffles and copiously sprinkled with either grated maple sugar or cinnamon sugar.

**HOT MOCHA CHOCOLATE.** First make 1 cup of good strong coffee. Heat 1 cup of milk to boiling point. Pour milk and coffee from an equal height into a big pitcher. Sweeten to taste. Keep hot. In a double boiler melt 1 square of unsweetened chocolate with 1½ tablespoons of water. Heat 2 cups of milk and 1½ tablespoons of granulated sugar to boiling point. Add melted chocolate and ½ teaspoon of vanilla. Stir well, then pour from a great height into the coffee and milk. Beat until frothy, and serve with a little unsweetened whipped cream. This makes four cups. Double the quantities if you think you will want more than one cup.

Turtle Soup  
Sherry  
Pâté de Foies Gras in a Pie  
Lettuce Salad Fine Herbs  
Hot Toast  
Champagne  
Coffee, Kirsch and Sugar Lump

This is the easiest supper to prepare. Wash the salad meticulously and shake dry. Wrap it in a wet cloth and put in refrigerator. Make some French dressing the way you like it and have ready to chop fine a few chives, some fresh or pickled tarragon and a goodly supply of chervil if obtainable. Open a large jar of pâté de foies gras (not purée) as you can afford and remove from it every bit of fat, using a cloth dipped in warm water if necessary. Prepare some aspic as per directions on box. Have a mold the same shape as your pâté but about an inch larger and well chilled. Pour in a thin layer of aspic about one-half inch deep. Chill until set. When firm, decorate the aspic with flowers or shapes made of sliced truffles or hard boiled eggs, and blanched tarragon leaves. Put a drop of aspic over each to hold the design in place, and when that has set lay the pâté on this bed and pour around it and over it enough aspic to fill the mold completely. Place in refrigerator to set. Pack the champagne in a bucket of ice.

When ready to unmold the pâté, dip the mold quickly into a bowl of hot water but do not allow water to come over the top. Loosen from sides of mold with a sharp knife, place serving plate over top, turn quickly upside down and lift off the mold carefully. Garnish with watercress. Serve the pâté with the salad which has been well tossed with the dressing and chopped herbs. Serve crisp hot toast with this, and the iced champagne.

**TURTLE SOUP.** Turtle soup comes

ready prepared in bottles or a flavored with sherry, and ready heating, but I always prefer to add little more sherry just before serving. Place contents in enamel pan, heat gradually. Add a small glass sherry and stir continuously until very hot, but don't boil it. Serve in soup plates accompanied by sherry.

Make some good strong black coffee and serve, instead of dessert, a little glass of kirsch, and lumps of sugar to be dipped into the kirsch and eaten while drinking the coffee.

Scrambled Eggs with Asparagus Tips  
Hot Buttered English Muffins  
Well Chilled White Wine  
Ambrosia  
Black Coffee

For this supper, prepare the Ambrosia in the afternoon and put the wine to chill. Leave butter out to soften, for buttering the toast muffins. Have on hand 1 dozen strict fresh eggs, 1 cup of strong chicken broth, sweet butter, 1 cup of cooked fresh asparagus tips, curry powder, a salt shaker, cream, salt, and pepper in a pepper mill. When ready to serve the supper let one guest split, toast and butter the muffins while you cook the eggs. Put the asparagus to heat in a double boiler with a small lump of butter. Break 12 eggs into a bowl. Salt lightly and add 1 cup of chicken broth and 2 tablespoons of this cream. Beat well with a fork until yolks are well blended and the whole is custardy in appearance. Melt about ½ pound of butter in a frying pan, add the eggs and place on low fire. Move mixture with tablespoon, pushing the cooked part toward handle of pan. When half cooked add the asparagus tips and continue cooking until set but still soft. Don't overcook. Serve on warm (not hot) plates. Sprinkle top with freshly ground pepper and pass with this a shaker of curry powder. Each person sprinkles his own eggs with the desired amount. Serve the well chilled wine and hot muffins with the eggs.

**AMBROSIA.** First break open a fresh coconut. Knock off the hard outside shell and peel the thin brown part off with a sharp knife. Grate the coconut on a coarse grater. Peel 6 to 10 fine naval oranges and cut off every bit of the white skin with a sharp knife. Slice the oranges in perfect thin slices and arrange them in alternate layers with the coconut, sprinkling them as you go along with powdered sugar, reserving plenty of coconut for the top layer. Before you put it on pour over the oranges the strained juice of 1 orange. Serve very cold.

## LONDON NOTES

(CONTINUED FROM PAGE 62f)

Glass, by the way, is in high favor with London decorators. Syrie, Ltd., has lined the floor of her show window in glass, using off-white draperies and white furniture. Mrs. Maugham also uses glass in her entrance hall, lining the recesses of the windows with strips of antique mirrored glass. As the room has a green carpet and the walls are hung in an antique Italian painted canvas of huge green scrolls on a white

background, it is a very attractive setting with its bowls of white flowers on the window sills. Another decorator uses glass to border a dining room floor that is stained almost coal black and very highly polished.

And while on the subject of decorators, I found Haynes Shop near Paddington Station a delightful place to visit. Here are hundreds of chintz patterns. (Continued on page 62f)





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How to Tell the Difference

## PLANNING

(CONTINUED FROM PAGE 50)

IN PLANNING a small house, where space is at a premium, a considerable degree of ingenuity may be needed to satisfy essential requirements and achieve an attractive solution. Here, for example, the architect was under the double necessity of keeping the stairs from projecting into the hall while arriving at the desired point on the second floor. The double turn in the stairs accomplishes this, gained some extra space for the hall, and gave a distinction to the entrance, by designing a segmental curve in the wall of the building at this point.

WHEN the entrance is at the side of the house, it is often possible to incorporate, in the stair-hall unit, the convenience of a direct entrance to the adjoining garage. The manner in which this is accomplished in the plan at right affords a degree of isolation to the kitchen entrance and lavatory.

IN THIS well planned little hall emphasis is properly put on the door leading to the living room, since that is the important room. The little passage under the stairs accommodates openings to the study, lavatory and cellar stairs. Compactness and simplicity are prime requisites in the planning of the small house.

## LONDON NOTES

(CONTINUED FROM PAGE 62d)

terms to select from. Arthur de Lissi's shop known as "Fryers, Ltd." is another well-known place for chintzes. Mrs. Mann's shop around the corner from the Ritz is also a mecca for the London visitor seeking decorating ideas. She has a fine collection of old furniture and her selection of fabrics and accessories is of the best. A pair of antique Chinese figures stood in her

window the day I was there. She explained that they had been sold on a few moments before to a well-known collector. After he left he sent back a chauffeur to ask Mrs. Mann to remove them from the window as he was afraid Her Majesty might see them and wish to purchase them for her own collection of antiques. After all, who could refuse a Queen?

## REBUILD YOUR ROOMS WITH COLOR

(CONTINUED FROM PAGE 47)



carpet the entire floor, both living room and alcove, in dark blue broadloom. The ceilings throughout should be white.

Above you will see how paint can improve a badly proportioned room. In this room in an old house, the ceiling was so high that the furniture looked ridiculously low and out of scale with the background. (See left sketch.) To overcome this, the ceiling was painted a darker color than the walls which

made it appear lower and added value to the appearance of the whole interior.

*Editor's Note:* These are some examples of what can be done to rebuild a room by using color structure. Many other architectural problems can be solved with a paint pot, some of these will be discussed in the second of this series of articles. Miss Leach and Miss Stevenson appear in a future issue of House & Garden.



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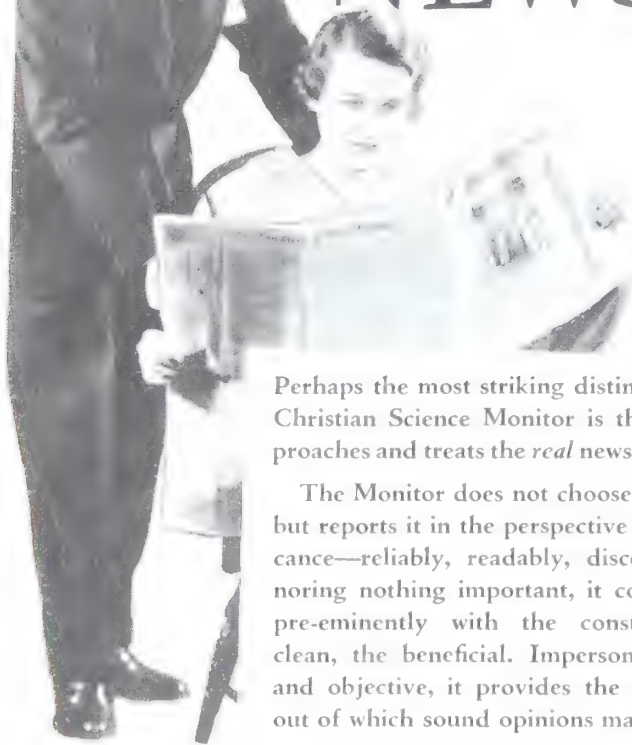
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MR. BOWLES' TERRACE GARDEN

## MEN WHO MAKE OUR FLOWERS—III

(CONTINUED FROM PAGE 59)

in Summer", "My Garden in Autumn and Winter", "A Handbook of Crocus and Colchicum", "A Handbook of Narcissus". Beside these, countless articles in the British horticultural press.

Mr. Bowles has long since been on the Council of the Royal Horticultural Society, is chairman of two of its important committees and a member of several others. Little wonder he holds the highest medal it can bestow, the Victorian Medal of Honor, in addition to Veitch Memorial Medal and the R. H. S. Grenfell Medal in gold. Here was still another angle on E. Augustus Bowles, M.A., F.L.S., F.E.S., V.M.H.

Slight, quiet spoken, reserved, he opens up to the stranger gradually. To those who prove themselves genuine gardeners his enthusiasm in showing every corner and plant is infectious.

Those privileged and fortunate ones who have visited Myddleton House and walked along the quiet banks of the New River which winds through the acres of formal garden, carry away with them a memorable picture of a great and beautiful place, which bears unmistakably the mark of one of the world's greatest living horticulturists. For the acres here go far beyond the flashy display and restlessness common to those gardens whose owners are less familiar with the plants they grow

and harbor. The effect here is quiet, maculate, almost austere—a veritable home for one of the most interesting and varied plant collections in the United Kingdom.

Mr. Bowles has a charming and original way of growing Fuchsias and succulents within formal, hedged squares and circles. The rock garden covers the banks of a natural glade.

Despite a catholic taste which takes in an enormous variety of growing things, Mr. Bowles does have his special enthusiasms. Bulbous plants have merited his particular attention, his handbooks on Narcissus, Colchicum, and Crocuses are among the most important contributions to the gardening world. Indeed, Mr. Bowles is considered by many as the greatest living authority in this field.

Succulents, also hold special favor with him, and along the terrace of the New River is grown his collection of hardy Cacti.

The New River contributes much to the dignity of the grounds of Myddleton House. Constructed in the 17th Century for the purpose of supplying London with water, it still serves its purpose, lending, meanwhile, quiet and distinction to the beautiful garden through which it slowly passes.

RICHARDSON WRIGHT

## CHIAVENNA

(CONTINUED FROM PAGE 48)

flower of bright blue, "*Anchusa italica*, variety Dropmore"—the words, made familiar beneath the pictures in every springtime catalog, run automatically through our minds. This, of course, is not the garden variety so well known; nor is it even the species *italica* (which botanists lately decided should be called *A. azurea*). But *Anchusa officinalis* is enough like its sister of our American gardens as to be at once recognizable, even in an Italian mountain meadow. Masses of it gave the meadow bluer patches than

the sky vouchsafed us on that cloistered afternoon.

The common Viper's Bugloss (*Echium vulgare*) is seen throughout Europe in the summertime, its rosettes of brilliant blue flowers, when open from bright pink buds, ornamenting the roadsides to the delight of traveler, and invading the fields to great distress of the farmer. To us, however, are not yet aware of its troublelessness, it is a splendid, showy flower, and we understand the sentiment

(Continued on page 66)



# From the Travis Court Group



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Century dining room of your own, unhampered by former limitations of size and formal suites.

The dining room shown here has a table of Duncan Phyfe—a buffet in the Hepplewhite manner, as are also the chairs—a corner cabinet, patrician and stately with its swirl mahogany front. But these are only suggestions. From the Travis Court Group you yourself choose your own arrangement.

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**CHIAVENNA**

(CONTINUED FROM PAGE 61)

the visitor from the tropics, who, it was said in 1794, thought that the Viper's Bugloss was a flower worthy "to decorate the gardens of the gods." But at the same time it was said in a priceless old number of Sowerby's *English Botany* that the Viper's Bugloss was a "beautiful and magnificent though very vulgar weed whose frequency in every highway and field, especially in a light soil, makes us despise it as an unprofitable intruder."

Those who still like the Echium (whose name of Bugloss means ox-tongue in Greek, and refers to the thick rough leaves) may enjoy some of the recent hybrids of *Echium plantaginicum*, such as Sutton's Blue or the rich red *Echium creticum*, which retains its color in long spires of bloom lasting several weeks.

The Cornflowers that we more often know as Bachelor-buttons are even more of a weed in Europe than the Echium; yet one never fails to exclaim over them, gaily mixed as they are with the Poppies and Daisies amid the ripening grain.

Scarcely so many Cornflowers (*Centaurea cyanus*) to botanists make one fully aware of the many other *Centaureas* that one finds on every stroll away from the motor highway. One of the handsomest of them *Centaurea alba* is found on the road not beyond where we walked toward Chiavenna's waterfall. Great sturdy plant with enormous head of purplish-blue flowers, they are not only showy from a distance, but fascinating when examined closely, for the bulbous base of the flower-head—the involucre—is composed of green scales, or bracts, with stiff brown fringes at the tip, giving the whole a unique pattern comparable to the flower itself.

*Centaurea scabiosa* (known as the Greater Knapweed—but who ever call it by that name?) was one of the

earliest garden flowers known in Europe, dating back to the time when home people first began adding flowers to their little plot of vegetables, savories, and cures—flowers whose seeds or roots, brought in from the wild, were made to adorn the doorway or to give bloom beneath the orchard trees. And a splendid adornment it is, with its long, deeply cut leaves and its showy purple flower-heads.

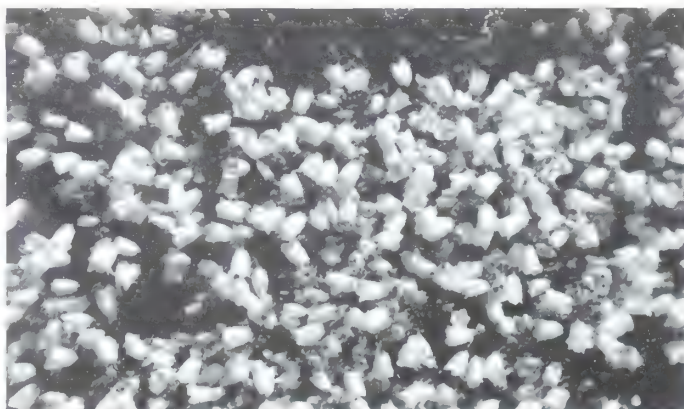
The true *Scabiosa*, which gave this *Centaurea* its specific name, is also found everywhere in Europe, and sometimes one wonders whether this delicate, violet blue flower is not even lovelier for a garden than some of the recent hybrids. Probably not; but as they bend their domed heads on supple stalks at every breath of wind, they create the effect of a garden by their presence in the grass.

The cultivated forms have been derived mainly from the dark-colored Sweet Scabious (*Scabiosa atropurpurea*), the one with the musky smell, rather than merely from the common violet-blue Field Scabious (*Scabiosa caucasica*). The sweet Scabious was, in fact, introduced in the 16th Century as a garden subject under the name of Indian Scabious. Nobody seemed to know whence it came. The Field Scabious, meanwhile, although admired, continued to contribute "more to the ornament of the country than to the profit or honor of the farmer" (1799). It was never much revered as a garden subject, deserving though it may have been.

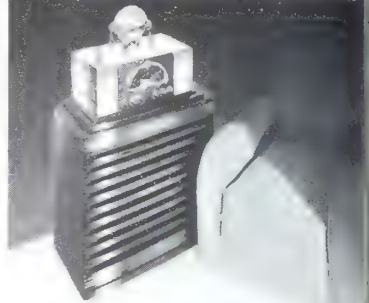
But the Campanulas—or Bluebells, or Bellflowers—how people have always adored them everywhere! Was there ever a Bellflower that was not cherished both in the wild and in the garden? Even in the days when the Rampon (*Campanula rapunculoides*) was raised for its succulent roots, (Continued on page 63)



*Campanula persicifolia* (at the left), one of the most satisfactory of our border flowers, is native to the region Miss Woodward visited. Below is another member of the same large family—*Campanula pusilla*. This is a low-growing perennial only six inches high, with abundant, nodding, blue blossoms.



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## CHIAVENNA

(CONTINUED FROM PAGE 65)

which were cooked or sliced raw for salad, one reason, I believe, for keeping this plant in the kitchen garden must have been the loveliness of its tissue-thin blue flowers.

The Rampion grows wild through much of central Europe—here in Italy, where the road is approaching the Swiss border, in the Tyrol, Bavaria, and in all surrounding regions.

The lovely Peach-leaved Bellflower (*Campanula persicifolia*) is also found in many of these places, as well as far north and far south on the continent. In this we have a true inhabitant of the gardens of today. No hybridization is required to make this plant more beautiful. It stands alone, and has since the 17th Century, as a worthy subject in the finest of gardens.

## THE GAMUT OF BLUES

Completing the blue panorama on the approach to the cascade are Forget-me-nots, half hidden deep down in moist pots beside the road, and here and there the tall spikes of the common Blue Sage, *Salvia pratensis*.

Too often we think of *Salvia* in terms of the Scarlet Sage, whose latest use is to give new suburban houses a garden-like atmosphere to the prospective buyer; though of late some new hybrids of other species—such as Blue Bird and Pink Gem—have become deservedly popular. But here in this mountain meadow, traversed only by an occasional neighboring farmer and by two wide-eyed American travelers, is the one-time commonest Sage of all—the "Meadow Clary"—with splendid blue flowers whorled on tall spikes: effective in masses alone or among other flowers.

The Purple Loosestrife (*Lythrum salicaria*), on the other hand, has been carried to the far ends of the earth for garden use. And wherever it goes, it gradually spreads itself over all the surrounding marshlands. Once looked upon as a charming escape from gardens in northeastern United States, it now threatens to become a serious pest, for it chokes out practically all other growth except for our native Wild Cucumber or Wild Balsam Apple (*Echinocystis lobata*), which clambers over the solid mass of plants, superimposing its lacy white panicles of flowers upon the reddish-purple of the Loosestrife. Curiously, this same combination, which is so frequently seen in parts of New York State, is also found around Fürstentum, in Styria, southern Austria, where the Loosestrife is native and the Wild Cucumber has become established through seeds which were brought in accidentally with some cotton bolls sent to nearby factories around 1920.

*Sedum* does not always grow in naturally rocky places. True, we associate it with rocks and plant it in our rock gardens, where most species give us a carpet of filmy flowers on stems a few inches high. Even so we find *Sedum album* along the rock cliffs which border the road farther on toward Maloja. But here in the moist soil, nearer and nearer the Cascata dell'Acqua Fraggia, *Sedum album* grows in great vigor and profusion, masses of flowers appearing on plants a foot and more in height. This, with the Common Bedstraw (*Galium mollu-*

go), sometimes called Baby's Breathe, is a pleasing foil for the coarse, toothed leaves and scarcely beautiful flowers of the Betony which grows nearby.

Ancient potherb that it is, Betony (*Stachys officinalis*, formerly called *Betonica*) is scarcely used for any purpose today. If we want *Stachys* for our gardens, we use the woolly-leaved *Stachys lanata*, or Lamb's-ears, for foliage effect in the border. And even then, its vivid purplish flowers are more attractive than the dull rose-spike of the old-fashioned herb.

In selecting species of *Lychnis*, too, for our gardens, we are doing better today than did our forebears, for we now concentrate on the brilliant red such as *L. chalcedonica* and the hybrid *L. Haageana*, whereas, while the used *L. chalcedonica*, the Scarlet lightning Flower, they also used the paler flowers such as *L. flos-cuculi* (Ragged Robin), which looks to us especially in its double form, more like a roadside weed. Still, it must be admitted that the Ragged Robin or Cuckoo Flower, was attractive enough among the many blues of the other meadow flowers, especially with the deep red of the Sweet William.

Sweet William, which finds its native home here as well as in German and intervening places, was one of the first plants to be definitely improved for garden use. Extremely attractive as a wild flower, it was early recognized for its garden possibilities. It is known to have been cultivated in the Netherlands in 1552, and it is said to be one of the oldest of garden inhabitants in England. In 1792 Painted Lady, with a large white eye encircled with red, was illustrated in Curtis Botanical Magazine. Several double forms of the flower were then known.

## PINK VARIETIES

Loveliest of all flowers in the mountain meadow on the Italian border is the fragrant *Dianthus superbus*, with chiffon-like petals of delicate pink (sometimes white and sometimes lavender), deeply fringed in a perfect lace-like pattern. In Bavaria and in the Tyrol, in the hills around Vienna, and in many sections of the central Alps, as well as in Denmark and France, one finds this charming mountain Pink, called by old Parkinson in 1629, "the feathered Pinke of Austria." We at once recognized it as a parent of Loveliness, which is the appropriate name of Allwood's fragrant 1934 hybrid, exhibited at the 1935 Chelsea Show in London and introduced through dealers into America.

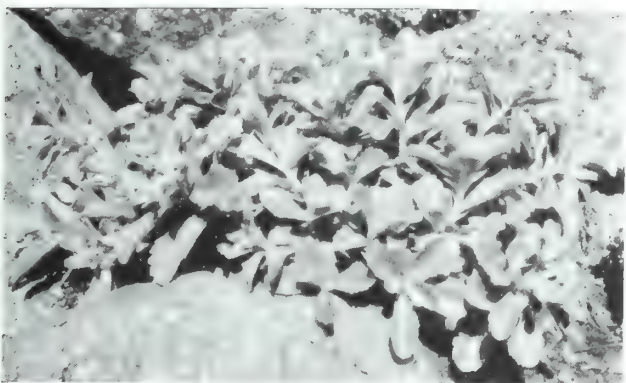
From the waterfall near Chiavenna the road gradually climbs, winding through some of the most superb mountain scenery of the entire world. Up to Maloja it goes, at 1819 meters then still a little higher to St. Moritz from where it begins to descend along the Inn River to Innsbruck. The roadside flowers soon change from the meadow to the alpine types. The traveler at every mile finds himself on what seems to be not a motor highway, but a delightful garden path.

EDITOR'S NOTE: This is the second of a series of articles by Miss Woodward on "Botany in Italy".



## SEDUMS

(CONTINUED FROM PAGE 40)



MARY NOTTON

S. KAMTSCHATICUM

*dum acre* Wall Pepper, Gold s, Love Entangle is too well known to need a lengthy introduction. It has long been in cultivation and is one of the commonest seen in gardens. It is valuable for the dry rock garden, clinging its green moss and yellow flowers about with delightful abandon but withal neat and pretty, and is well suited for growing in the chinks of paths or terrace paving. Some similar is *sexangulare*, with slender-branched stems crowded with small evergreen leaves, and bright yellow flowers.

*dasyphyllum* is a beguiling little plant with grayish blue heads for flowers, strung tightly along tiny stems. It is a profuse bloomer, varying in color from white to blush, but experience teaches that it left to its own devices, this busy little plant will literally bloom to death. If a long stay in the garden is desired from it, then the stems must be sacrificed. Picking off the stems as they form has been found to prolong its life. Safe niches of the rock garden and rock wall are its due.

From Europe, temperate Asia and North Africa hails another compact form of desirable creeping habits. It is *album*, of the soft green, waxy leaves, topped by a blossomy white. *Album* has a variety, *purpureum*, which tinges its leaves and stems with pinkish all the year round. Both the plant and its variety make delicate curtains for stony ledges and remain in bloom over a long period. They are well recommended for planting over the bulbs. Dainty *lydium* from Asia Minor, with the dense, light green leaves of Summertime and fiery red flowers; little American *pulchellum*, and mossy, with a taste for shade

and moisture; and pink flowered *anchicum* are other precious finds among the true dwarfs.

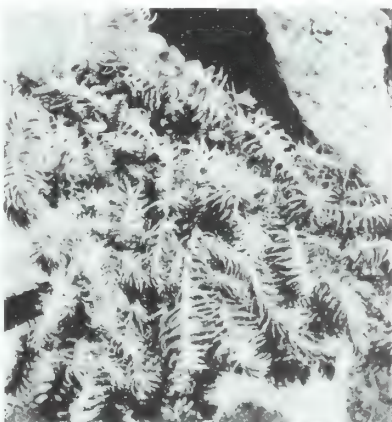
Of the taller mossy Sedums, a good one has come to the writer's garden under the name *collinum*. This seems merely to be synonymous with *reflexum*, Jenny Stoncrop. No matter what its true name may be, it is infinitely desirable. Like succulent, gray-blue Pine needles, close packed, are the leaves of its stems which trail excitingly over lichen-covered rocks. In Winter the foliage tints beautifully. Closely allied to this and often confused with it is *rupestre*. The latter species differs, however, in forming a distinct rosette at the end of each leafy sterile shoot, giving it an altogether quaint and charming effect. With drought and age the stems and leaves both redden. Larger and much heavier in all its parts is *altissimum*, which apparently also is sold as *nicaence*. It holds its woody flowering stems erect and its leaves are like fat, grayish green spines. All three have golden stars for flowers.

Of the broad leaved types, beautiful blue-green *anacampseros* is one of the best. Its reddish sterile shoots end in interesting rosettes, and the flowering stems, which are rarely produced, are topped with close packed clusters of tiny red-violet blooms. *Anacampseros* is evergreen and of value both in the rockery and for edging. *Seiboldii*, from Japan, belongs to the class of "above par" Sedums, together with *dasyphyllum* and *anacampseros*. It has broad, rounded leaves of dull silver, arranged in whorls of three, and flowers of pink in late Summer and Fall when color in the rock garden is at a premium.

*Kamtschaticum* is almost as well (Continued on page 70)



COLONIFERUM



SEDUM COLLINUM

GOING MY WAY--I HOPE

DOLE HAWAIIAN  
PINEAPPLE JUICE

NORMAN McLEOD



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## SEDUMS

(CONTINUED FROM PAGE 69)

known as little *are*. Its showy green foliage, turning golden in Autumn, and its bright yellow flowers make it a popular species. It has a variegated form, however, which is really more attractive. The larger, dull green leaves of *variegatum* are margined with yellow, touched on the edges with coral, and the red-orange flowers are in pleasing contrast with the foliage.

Another Sedum enjoying considerable popularity is *spurium*, often confused with *stoloniferum*. The true *stoloniferum* is perhaps a more desirable plant for rock work, and thrives in semi-shade with more moisture. It is smaller, with almost identical, nearly evergreen leaves and a gay festoon of Orchid-toned flowers. *Spurium* sends its flowering stems erect to a height of several inches and tints them reddish, giving to the plant, from a distance, a decided bronzy appearance. A variety, *concolorum*, has showy crimson flowers. *Spurium* is particularly good in the foreground of the border.

*Spectabile*, together with its various forms, and *aiizon* are the robust giants for the border. The Showy Sedum is

*spectabile* is called, grows as tall as two feet, has large fleshy, light green leaves and voluminous parasols of brightly colored flowers in the Fall. The type is pink; *atropurpureum*, rose crimson; Brilliant, a splendid deep colored red. *Spectabile* seems to like heavier soil than most Sedums. *Aizoon*, too, reaches a height of one to two feet, but bears large heads of yellow in July and August. This is an oldtime border plant, and a good one.

From Western America come several interesting and worthwhile species. The Rockies give us *integrifolium*, locally known as King's Crown, and *radanthum*, Rose or Queen's Crown. The first bears large heads of deepest magenta, and when well grown is imposing. Rose Crown has pink flower cluster. Both these Sedums are for wet ground and do best in a moraine. *Oregonum* is satisfactory and a vivid green dwarf. *Jepsonii* is a giant with upright stems as tall as eighteen inches. *Obtusatum* makes showy little cushions which take on coppery tints. *Stenopetalum* has tiny green to reddish, beadlike leaves and a cluster of yellow flowers.

## PINKS

(CONTINUED FROM PAGE 30)

hybrids numerous, but the buyer of seeds or plants can never be quite sure he is getting what he has asked for. It may very well be one of those natural hybrids and the purveyor be none the wiser and not to blame; indeed this might be the case even if he has gouged the plant from its home on some wild height (though if he had the paternal quarantine would not let him bring it in). There are no *Dianthus*es indigenous to our shores, though the little annual, *D. armeria*, has adopted us and sprigs the countryside in the eastern states, and the Grass or Scotch Pinks, *D. plumarius*, have slipped through garden gates and wander the roadsides and fields on Cape Cod and elsewhere. But few Pinks are undesirable and whatever we get under their name we are almost sure to like.

Pinks belong to the early Summer and enough of them should be planted in the rock garden to enable them to make the lovely show they are so capable of staging. They range in color from white to brilliant pink and on to warm reds and crimsons, and there are some that are lilac or una-bamed magenta. Nearly all of them demand sunshine and a free circulation of air. A good, sweet, well-drained soil is the best for them and if you are minded to coddle them a bit (and it pays even with these easy ones) a pick me up mixture of loam, sand and a dash of lime—worked in among the growths with the fingers in Spring or Fall makes them very happy.

The species *Dianthus* may be divided into two groups, the cluster-heads, of which Sweet William is a leading representative, and those with scattered or solitary flowers which may have pinked, fringed or plain edges. Sweet William of course belongs to the borders and I am going to dispose of the rest of the cluster-heads that I have known in a few words because I have dismissed them from my own rock garden, all save the yellow-flowered *Knappii*.

*pil*, not because they are unworthy but because they are less worthy than so many others. It is no trick to grow them and if you have plenty of space some of them may well occupy unwanted heights here and there. The all send up from a tuft of broadish leaves stems from eighteen to twenty five or thirty inches tall, topped by a cluster of small scentless flowers in some tone of red or crimson that remain in good condition for a long time. *D. atropurpureus* has dark red flowers; *D. cicutus* has small crimson flowers with blue anthers; *D. giganteus* is indeed a giant as to height but its flower heads are not large. Its leaves are bluish and feather the stem sparsely. There are others, but the best worth growing of the cluster-heads is the yellow-flowered *Knappii*, the only *Dianthus* of its color, from Hungary. Its cluster of soft yellow blooms is not dense but rather loose and open and carried on wiry stems. The backs of the flowers are reddish and there are pale blue anthers. It blooms late and long and looks very well with blue flowers. I like to interplant it with the Harebell, for both continue to give color for many weeks.

Now, as to the other easy going Pinks, there are many and as I go over my photographs and consult the index cards I realize that some of my special loves are unable to produce a proper birth certificate; they are certainly hybrids, natural or perpetrated. There is for instance one Pink that has been in the garden so long that its origin is quite forgotten. There is just the one plant and it is distinguished by almost black calyces out of which emerge snowy fringes of a scent most delicious. It is lavishly floriferous but has set no seed in the years I have had it. Then there is a plant that came to me labeled *D. Boissieri*, but which does not conform to the descriptions of the

(Continued on page 73)



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## PINKS

(CONTINUED FROM PAGE 70)

species in the books. The flowers, pro-  
fusely borne, are white and mottled  
all over with splashes of pink color.  
It is highly effective hanging from a  
chink in a wall or mantling a slope in  
the rock garden. A little bizarre, but  
one likes it.

*Dianthus neglectus* appears a choice  
and difficult Pink but it is in reality  
a very friendly small thing, making a  
tuft of short needle-like foliage out of  
which spring wiry stems some six  
inches long bearing one or sometimes  
two round, pure pink flowers that if  
they are the true *neglectus* have buff  
backs to the petals and a distinct blue  
eye. The stems vary in length and the  
flowers in their color tone from soft  
pink to the most brilliant carmine;  
often a nice selection may be made  
from a batch of seedlings. *D. neglectus*  
is a true high alpine and looks it. Re-  
cently a reputed form came to the gar-  
den from a mid-west nursery under the  
name of *D. neglectus compacta glauca*  
(with a question mark). Whatever it  
is, the name suits it well enough. The  
short, dense little tuft is silver in hue  
and it flowers in a most prodigal man-  
ner, the stems short, the flowers a nice  
bright pink. *D. Roysii* has also been re-  
cently acquired and is very attractive,  
with shorter stems and larger flowers  
than the type. It is said to be a form  
of *D. neglectus*. All these deserve  
choice situations in well-drained soil.

*D. silvestris* (*D. inodorus*), the Wood  
Pink, so called, but which certainly  
prefers the sunniest situations, has long  
been a favorite and grows without giv-  
ing any trouble. It comes from stony  
places on Mount Jura and the neigh-  
boring Alps, and in lowland gardens  
makes tufts of longish grassy leaves  
out of which arise a profusion of  
sparsely leafed, very slender stems  
carrying one or two pure pink scent-  
less flowers. This species is charming  
in a wall and I have it rather dwarfed

in the moraine where it is seemingly  
happy among the loose stones. *D.*  
*plumarius* and its many varieties of  
course belong in the borders, but two  
of them I like to have in the rock  
garden for the sake of their careless  
freedom and rich scent. One of these  
came to me as *zonatus*, a deeply fringed  
white flower with a broad maroon  
blotch at the center. The other is  
known as *fragrans*. There is a true  
species by this name, but I have not  
had it. The one I have makes a mass  
of snowy scented fringes that quite  
hide the gray mat of its foliage. It is  
lovely cascading over a wall or from  
its face, or lying in great soft-hued  
pools on level ledges in the rock gar-  
den. Somewhat resembling it is *D. ar-*  
*enarius*, the Sand Pink, but this species  
is very compact and neat. If you have  
it pure and unalloyed it will show a  
few green flecks on the fragrant fringed  
petals and these are tufted with pale  
lavender hairs. It blooms with the  
greatest freedom in early summer and  
thereafter throughout the summer  
sends up little surprise blossoms, often  
even late in the fall. The base of the  
plant is woody and, contrary to the  
habit of most Pinks, it will grow and  
flower well in partial shade.

*D. superbus* and *D. monspessulanus*  
are somewhat alike. The first is one of  
the most sweet scented of all Pinks,  
the slender stems bearing several pale  
lilac ragged flowers with greenish  
spots at the base of the petals and  
rather wide green leaves. It is short-  
lived and should be treated as a biennial.  
It grows well in partial shade.

One would like to linger with the  
free and easy Pinks, for there are  
many; but time and type march on  
and I can only utter a plea to try a  
few more. Don't miss *D. brevicaulis*,  
which has large lilac pink flowers,  
buff on the under sides of the petals,  
(Continued on page 74)



Three Pinks which  
though not widely  
known except to spe-  
cialists, are distinctly  
worth while. At the up-  
per left is *Dianthus*  
*fragrans*; directly above,  
*Dianthus callizonus*;  
left, *Dianthus zonatus*.  
They are all described  
in detail in the text,  
which also gives cul-  
tural directions

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## PINKS

(CONTINUED FROM PAGE 73)

borne solitary on the short stems. A compact little plant and it I have it, it is a friendly one. Nor *D. segneri*, the latest to flower. It makes a leafy tuft of longish leaves and produces branched stems carrying several large pinked flowers of pure magenta color nine inches above the tuft. Nor *D. gallicus*, an untidy wench of a Pink, with the rosiest, spiciest, most fringy flowers carried solitary on lax stems nearly a foot high. I have as *D. sundermanii* a grand white Pink with almost

plain edges but I am sure only that I like it, not of its authenticity. And do try *dentatus*, from Russia, *spiculatus*, *petraeus*, *suavis*, *squarrosus* and the old white form of *plumarius* known as *fimbriatus*, than which none is sweeter. You'll not regret any of them and they will treat you well. And if you should feel like brightening your summer rock garden by planting some of the gorgeous Chinese annual Pinks—they will look quite at-home and not shame you in any way.

## JAPANESE IRIS FLOWERS

(CONTINUED FROM PAGE 35)

good one. Even from the many named varieties, much heralded, quite a few may be spared with no undue suffering. A collection never made a garden, nor does color, however gorgeous. Careful consideration of adjacent plantings with regard to varying heights and forms (single, double, triple and multiple petaled) together with the study of color harmonies, contrasts and transitions greatly enhances the interest of the composition.

Distant effect produces the first cry of delight, and those observers, comfortable on the elevated seat, may think they have the big thrill. It is more subtle than that, for all that the Japanese Iris seems an obvious flower. Close up inspection brings unsuspected ecstasy. Astonishing differences develop from faint pencilings and strong lines from dainty stipples, feathered and ruffled edgings, from frostings, suffusings and blendings—miracles of Nature! But! Almost too heavily bordered are some varieties, Ai-Fukurin (blue border) and Aka-Fukurin (red border), but they serve an admirable purpose in dovetailing the intense colors into pastels of such delicacy as to defy adjectives and color charts.

It is in the daily round of good garden housekeeping that the greatest intimacies develop. "Betty" can mean but one thing in this garden—Betty F. Holmes—that outstanding giant white. In a friendly garden many plants are known by their Christian names, but when it comes to some of the Japanese imports, it is only by remembering the meaning of the names that the Christenings are forgiven. Fuzen-Hitsu craves to be terrifying when known as "a maple covered mountain in a snow-storm". Waka-Musha is "Our

Young Knight"; Hinode-Sakura is "Cherry Blossom at Sunrise"; Mayono-Shiran, "A Dancing White Wave".

A colony of these Irises, by themselves, not only shows them to greatest advantage, but they are then more easily cared for. Yet, if the immediate soil is prepared for them in the hardy border, they establish well among other perennials. Drifting down from Delphiniums behind them, few plants are more particular in combination, at the same time glorifying the ones they support.

Though Japan still leads the world in the magnificence of its originations, several other countries, especially France and America, are fast introducing varieties second to none. Here lies a challenge to the amateur who is horticulturally minded. The field is not overworked and so offers rewards besides those which follow any creative endeavor. Yellow bloomers would be welcomed, as there are none of that color in the tribe, but there are many yellow throats among the new and still rare Japanese imports.

For those who like yellow, great compensation is at hand as the Japanese Irises pass. That majestic Spuria hybrid, Sheldford Giant, from the gifted hand of Sir Michael Foster, and named for his home in England, carries Iris bloom well through July. If a sequence is desired in the Japanese Iris garden, both Sheldford Giant and the Monspurs, Cambridge Plume and Premier, will thrive under the same conditions.

EDITOR'S NOTE: The illustrations used on page 34 came from the great work on Japanese Iris by Mamoru Miyoshi and are shown by courtesy of the American Iris Society.

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(CONTINUED FROM PAGE 76)

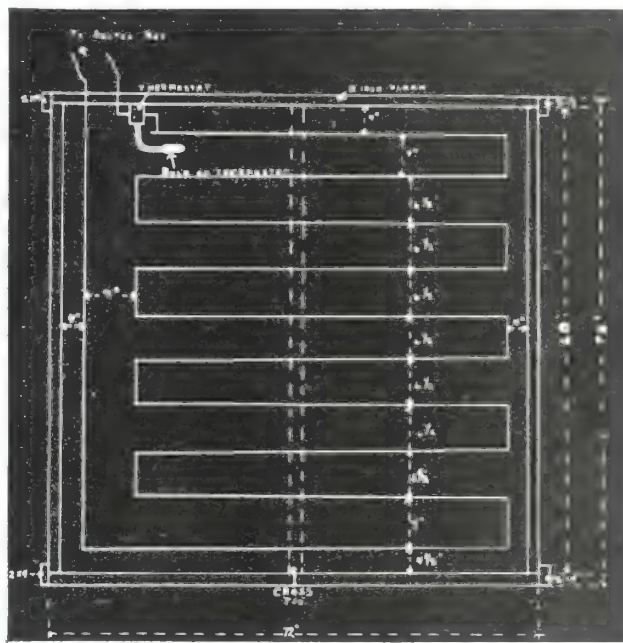
tures best suited for plants will vary. Those which are hardy need a low temperature, 45° to 60° being sufficient. Those in the half-hardy group need from 50° to 65°, and those which are tender need some 60° to 75°.

As an aid in protecting the plants against excessive loss of heat, particularly during the night and on exceedingly cold days, or when the bed is started very early in the spring, the hotbed sash should be covered with either a board covering, such as a shutter, straw mats, or burlap mats, or any other material that will lessen heat losses. In general, if 2" planks are used for the sides of the bed, approximately 36 to 40 square feet board measure are required for the four sides. The cost should be from \$1.80 to \$2.00; nails, mostly spikes, from 15 to 30

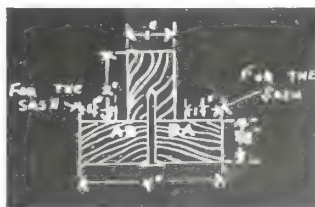
cents; sash, if they are to be purchased, \$3.50 each or \$7.00; heating unit for a 6' by 6' bed, 4½ cents per foot or \$2.80 to \$3.00; the thermostat \$10.00 to \$12.00; the switch 25 to 50 cents; wire from the switch to the thermostat 50 cents to \$1.00 or less; cinders, approximately \$1.00; and sand 25 to 50 cents. The total cost is \$20.00 to \$27.00.

The operating cost can be figured as well. For a 6' x 6' bed, as mentioned, 3 to 4½ kilowatt hours for each 24 hours of the day would probably be needed at first. This may cost from 1½ to 3 cents per kilowatt hour.

Later in the season the kilowatt hours needed are of course less. In general, hotbeds which are started about March 15 may be expected to consume for a 6' x 6' bed from 250 to 400 kilowatt hours during the season.



The drawing above represents a birdseye view of the wiring installation for a 6' x 6', two-sash hotbed; the pair of dotted lines across the center indicate the position of the cross-tie which braces the frame and helps support the sashes. At the right, a cross-section of the cross-tie



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(Figure 1) illustrates the results of the regression analysis. It is noted again that the regression analysis is based on the data for the 1990-1991 period of the experiment.

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SECTION II

FEBRUARY 1937



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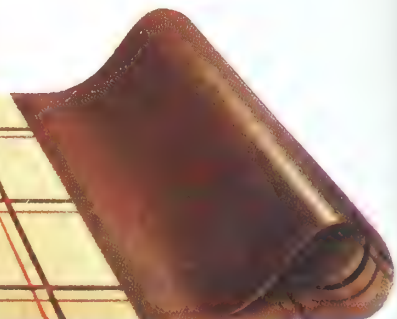
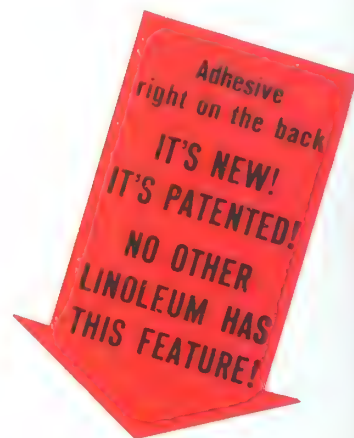
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## Carrier Air Conditioning



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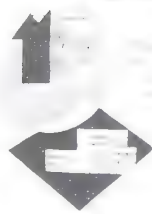
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Thirty million dollars and some ten to fifteen years of planning and construction will go into this Parkway running from the State line at Greenwich to the Washington Bridge at Stratford—eighty per cent of it through virgin country. Some 75 bridges and grade separations with 39 miles of right of way all go into this picture. It is planned to have a 4-lane concrete road with a landscaped center for the entire 39 miles of travel. In all likelihood by Spring there will be some 15 miles of roadway graded and ready for concrete and it is not at all unlikely that the 18 miles between Greenwich and Route 7 in Norwalk will be ready for use by late Fall 1937. The Parkway will join the Hutchinson River Parkway at King Street, Port Chester, affording complete Parkway travel from a point east of Bridgeport to the New York City line.

The Parkway has been named after Congressman Schuyler Merritt of Stamford, who has served one of Connecticut's Congressional Districts so ably for some 14 or 16 years.

Since the Merritt Parkway passes through one of the wealthiest sections of the country, with tremendous estates, the Department is landscaping the right of way in a manner that will fit in well with the development of the countryside. The right of way, with its minimum width of 300 feet and in many instances a great deal wider in order to make possible the development of lakes and other Park improvements, has been acquired by State Highway Department Purchasing Agent, G. LeRoy Kemp, who, too, has worked under the supervision of the Highway Commissioner.

There has been no definite time set when the Parkway will be completed, but it is accepted on good authority that the project will take another 3 years to finish. Realtors in the section affected by the Parkway are already reporting increased activity and property buyers who are in the market for remodelled farms and country acreage will do well to make early investigation, while bargains are still available.

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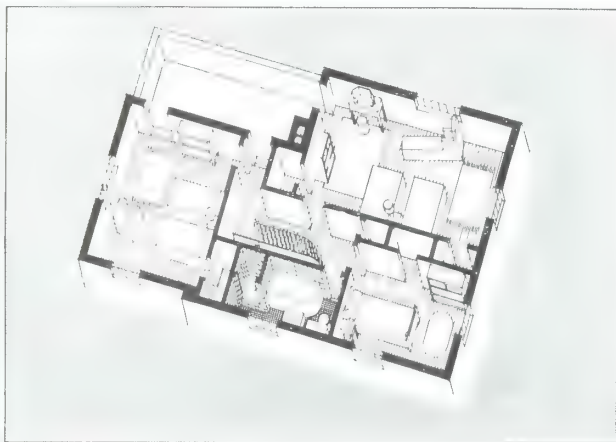
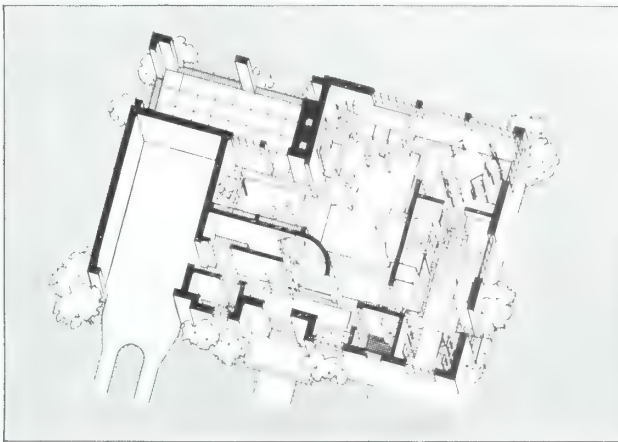
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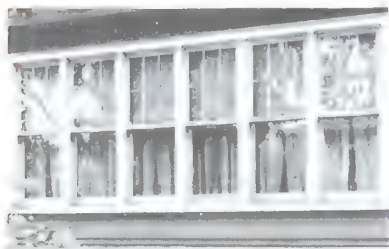
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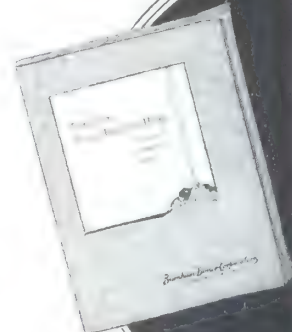
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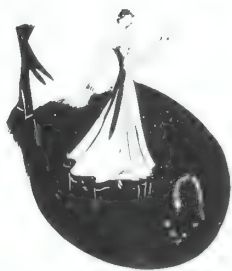
**New Fashions—Fabrics—Faces.** What will your spring clothes be made of—sheer wool . . . rough, textury crepe . . . brilliant prints . . . or the fascinating new synthetics? This Vogue issue shows you fabrics, which are the foundation of the coming mode, reproduced in actual color. It brings you forecasts of important fashion trends . . . and a big portfolio on beauty to help you turn a bright new face toward spring.

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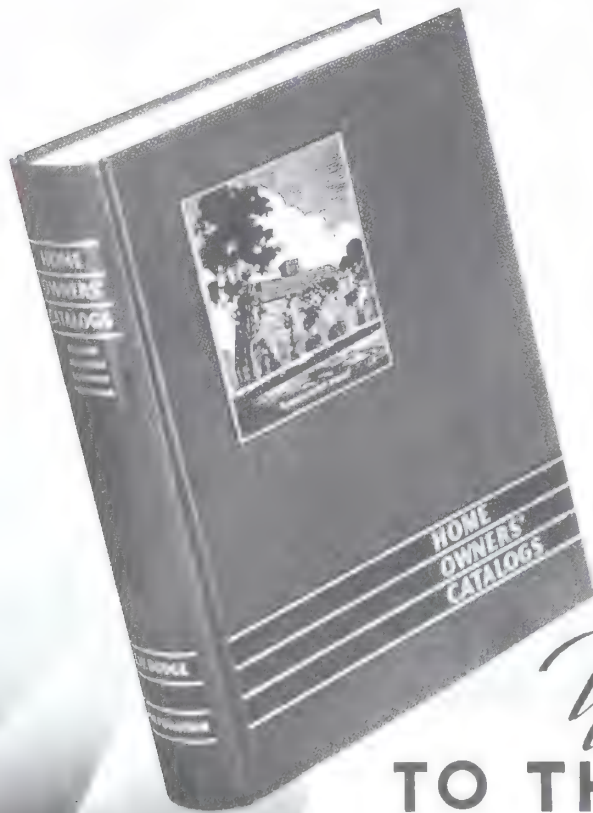
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WHEN YOU BUY REAL ESTATE, Hugh Potter

BUILDING BOOKLETS

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## NOTES FOR OUR NEW PORTFOLIO

Last September House & Garden published its first Portfolio of Houses, inaugurating a program of Double Numbers which is a Condé Nast conception as new to American publishing as it is popular and serviceable. The unprecedented demand (which still continues) for copies of our September Portfolio quickly exhausted our stock, although we had printed the greatest number of copies in all our history. With these facts in view we have increased our print order again and hope this time we may have properly gauged the demand for this issue.

This new Portfolio contains photographs and plans of thirty-six houses selected from thirty-two leading real estate communities of the country. Believing that real estate developers now are making important and interesting contributions to the taste and quality of home-building, House & Garden invited some well-known real estate firms in every part of the country to submit pictures and plans of their new houses. The results of this invitation were so pleasing that we selected the thirty-six best houses and bound them into this Portfolio. And an advantage, we found, of reproducing houses situated in real estate communities is that we are able to give our readers a general view of financing methods as they exist post-FHA.

UNDER the heading "Financial Data" on the following pages we have given details of financing methods which relate either directly to the house photographed or to a similar house in the same development. In other words, the terms published under "Financial Data" cannot be assumed to be the actual terms negotiated by the present owner of the house. They merely show one or more ways in which a house of a certain size in a certain development could be acquired. And since there were a number of preferences expressed for the FHA-type of financing, we have included in the back advertising section of this Portfolio some detailed information about FHA-insured mortgages.

IN THIS space in our September Portfolio we explained the theory of estimating the cost of a house by its cubical contents and the price per cubic foot. We wish we had room to repeat our remarks here. Quoting costs of construction for houses is apt to be a touchy subject, but prices are of value to readers in determining relative sizes and so we publish them. We must repeat, however, that the cubic foot cost for one house in one particular location at a certain time has little bearing on the cost of another house in another location at another time. Only your architect, contractor or real estate man can give you that specific information. And one last note: "winter air conditioning", as this very general term is used in this Portfolio, means at least heating, humidification and air circulation.

Richardson Wright, Editor · Robert Stell Lemmon, Managing Editor

Margaret McElroy, Associate Editor · Julius Gregory, Consultant





A CLOISTERED CORNER BETWEEN THE LIBRARY AND LIVING ROOM IN THE HOME OF MR. ROBERT J. PRINGLE, BEL AIR, LOS ANGELES. H. ROY KELLEY WAS THE ARCHITECT. PLANS ON PAGE 109



# WHY YOU SHOULD BUILD NOW

ROY WENZLICK, NOTED EXPERT, ANALYZES FACTORS LEADING TO BOOMS—AND HIGH COSTS

THE sociologist would say that any time is a good time to build a home for the family that can afford it. The economist recognizes, however, that there are certain times when a home can be built with reasonable assurance, if it is well located, well designed and well built, that it will not only hold its value for a considerable period of years but may even increase in value, in spite of the inevitable deterioration and obsolescence which all material things are constantly undergoing.

These unusual periods come only at rare intervals, at times when building costs are rising and will apparently be on higher levels for many years in the future. We experienced such a period during the World War, but comparatively few people took advantage of it. The greater part of the building of the last twenty years took place after construction costs on residential buildings had practically doubled.

The statistical studies of our organization would indicate that a similar period started in 1932. It is too late now to get in at the most favorable point as construction costs have already advanced by a sizable percentage from the low, but it seems to us that much higher levels are in sight and that those who delay action too long will miss the opportunity entirely.

Why does it seem likely that construction costs will rise further during the next few years? Construction costs fall into three main groupings: Materials, Labor, and Overhead. Let us consider the probabilities of price movements in each.

1. Building Materials. We have studied the fluctuation in price of all building materials from the year 1800 to the present. We have found two general characteristics in these prices: the first being that over the entire period there has been a tendency for building materials to increase in price in relation to the average price of all other articles; and the second, a tendency for building materials to increase in price whenever the average price of all other commodities is advancing, regardless of the amount of building taking place.

Practically all students of the question are in agreement that the inflationary elements in our present credit and monetary situation will increase general prices materially during the next few years. They now average 80.5% of the 1926 level. As they climb back up, building material prices will increase by at least as great a percentage—we believe by a slightly larger percentage. If general prices equal the 1926 level by 1938, we believe that building material prices will exceed by a sizable amount the prices of the last boom.

Mr. Wenzlick is president of Real Estate Analysts, Inc., and author of "The Coming Boom in Real Estate," now a best-selling book. This article, like the book, is based on building surveys he has made back as far as 1800

2. Building Labor. Wage rates depend primarily on supply and demand and upon strong union organization. There has never been a time in the United States when there were so few skilled building mechanics in relation to population as there are at the present time. We have just come through a period of seven years with practically no building. Our index of new family accommodations constructed for each 10,000 families went ten points lower in this depression than it has at any time since the Civil War. The peak of the last building boom was eleven years ago. When new building was falling off rapidly, and during the period of complete cessation, practically no new apprentices were trained for skilled building trades. Some of the mechanics who participated in the last building boom have died, some are now too old to work, and many have drifted to other lines of work. That this is true is apparent from the fact that, even with the relatively small volume of construction, there is already a decided shortage of skilled labor.

As construction during the next few years increases to four or five times its present level, the demand for skilled men will exceed the supply by so great a percentage that really skilled men can almost name their own price. The impossibility of securing enough skilled men will reduce the output per man due to the fact that the less skilled will be slower and more wasteful of materials, and that the skilled mechanics will be quite independent in their attitude.

Stronger unionization in the residential building field is probable as a result of governmental attitudes. This again, through organized effort for shorter hours and greater pay, will increase labor costs.

3. Overhead. The overhead costs of building a structure include many miscellaneous items such as the cost of plans, architectural supervision, profits for the subcontractors and the general contractor, permits, taxes, insurance, and interest during construction, and, while not belonging strictly in this classification, the cost of securing the necessary loan. Will these costs increase or decrease during the next few years? (Continued on page 123)





1

#### CONSTRUCTION DATA

WALLS:	Precast stone	
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling	
ROOF:	Slate	
WINDOWS:	Steel casement	
COLOR SCHEME	WALLS:	Brown and white
	ROOF:	Gray-green
	TRIM:	White
	BLINDS:	None
HEATING:	Oil; auxiliary type winter air conditioning	

#### FINANCIAL DATA

F.H.A. mortgage, \$120 monthly payments

ARCHITECT:	Allmon Fordyce & Wm. I. Hamby
OWNER:	S. H. LaFontaine (also builder)
ADDRESS:	855 Kimball Ave.
DEVELOPER:	Arthur Rule
COMMUNITY:	Wychwood, Westfield, N. J.



THE architectural treatment of this house shows the trend toward the handling of modern materials in a modern way. The walls of precast cinder block are warm brown on the first floor and white on the upper floor, thus affording a visual separation of these two units of the home. The stock windows are used in a variety of ways to give the desired results. Although there is a notable lack of ornament, the skillful treatment of the plan, and of the materials themselves, provides an interesting and satisfying design. The convenient arrangement of the plan merits some study. Although the living room enjoys a desirable isolation, the opening into the dining room is wide enough to permit these rooms to be used as a unit for larger functions. A large game room is in the basement. This 32,000-cubic-foot house cost \$14,500 at 45 cents a cubic foot and sold, with land, for \$18,500.





2

HORYDCZAK



THE Maryland farmhouse of Colonial days was the inspiration for this comfortable and substantial home. It is interesting to note a tendency on the part of home builders today to base the design of their houses on the traditional architecture of the locality in which they are building. The modern community has, as a result, a certain architectural harmony and integrity which is in happy contrast to the indiscriminate mixture of widely divergent styles which only a few years ago was the rule. As in the case of many modern houses of early American derivation, the plan of this house is freely adapted to meet the needs of a contemporary family. Thus adherence to traditional forms is gained without sacrifice of modern convenience and efficiency. This house was completed October 1, 1936. It contains approximately 45,800 cubic feet.

#### CONSTRUCTION DATA

WALLS:		Brick, clapboard
INSULATION:		4" mineral wool over 2nd floor ceiling
ROOF:		Slate
WINDOWS:		Wood, double-hung
COLOR SCHEME	WALLS:	White
	ROOF:	Black
	TRIM:	White
	BLINDS:	Dark green
HEATING:		Oil; hot water

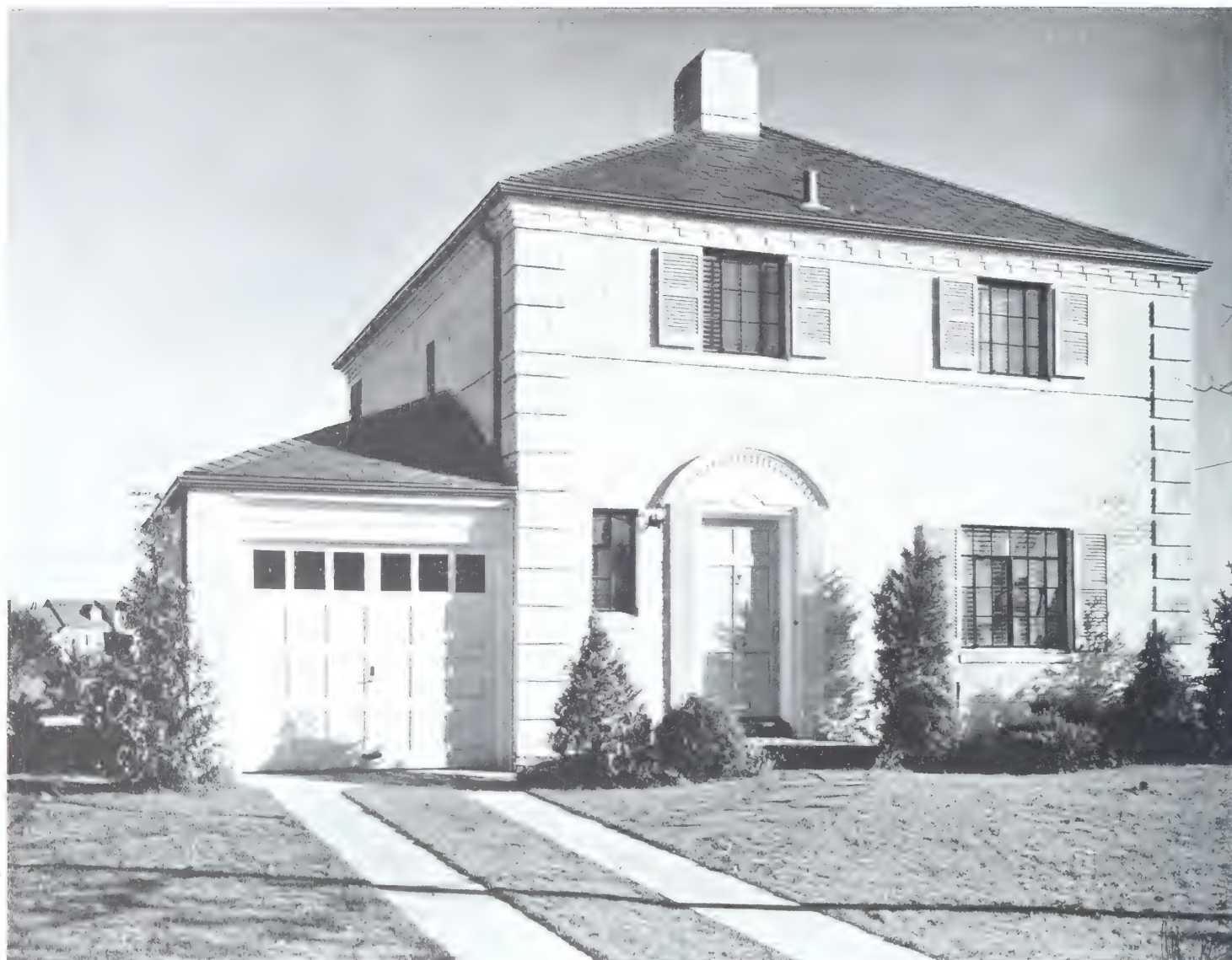
#### FINANCIAL DATA

F.H.A. insured mortgage loan, 20% cash; or, where amount is less than 50% of total value, bank loan at 4% to 5%, 3 to 5 years, amortizing

ARCHITECT:	T. Worth Jamison, Jr.
OWNER:	Ralph L. DeGross
ADDRESS:	Purlington Way & Taplow Rd.
DEVELOPER:	The Roland Park Co.
COMMUNITY:	Homeland, Baltimore, Md.



3



GOTTISCHO

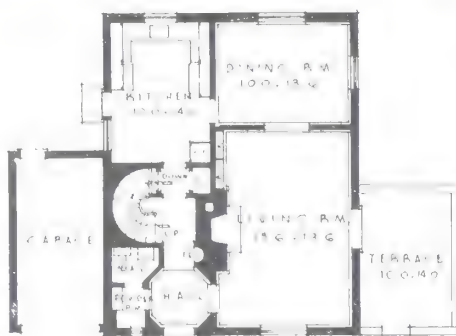
## CONSTRUCTION DATA

WALLS:	Brick veneer
INSULATION:	Reflective in walls and over 2nd floor ceiling
ROOF:	Bangor slate
WINDOWS:	Steel casement
COLOR SCHEME	WALLS: White
	ROOF: Gray
	TRIM: White
	BLINDS: Aquamarine
	HEATING: Oil; steam system

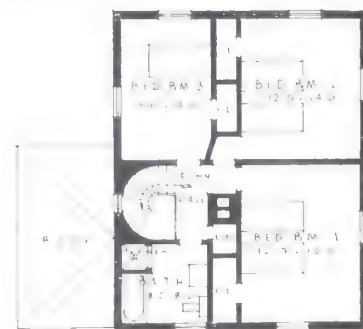
## FINANCIAL DATA

F. H. A. insured mortgage; 20% cash

ARCHITECT:	Developer's staff architect
OWNER:	Millard C. Siegel
ADDRESS:	12 Huntington Road
DEVELOPER:	Mott Brothers
COMMUNITY:	Garden City, N. Y.



FIRST FLOOR PLAN



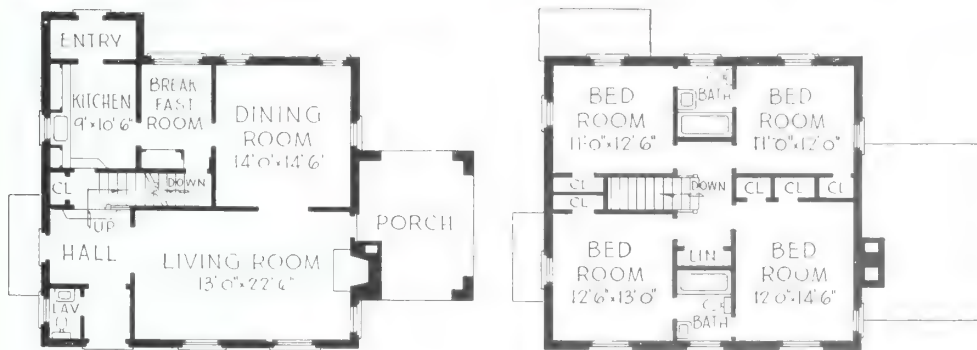
SECOND FLOOR PLAN

This modern Georgian home is typical of the quality of design which may be found today in even the smallest houses. The architect has drawn his plans with due regard for economy and compactness, but he has been able to embody a number of refinements which heretofore were found only in the higher priced homes. Thus we find a powder room and lavatory on the first floor; a living room of comfortable proportions; a modern, U-type kitchen; and graceful, curving stairs. At 28 cents per cubic foot, this 24,327 cubic-foot house was built in 1936 for approximately \$6,700, and it was sold, with the lot, for \$7,700.





4



THE architectural influence of the small manor-houses of France marks this Kansas City home. The square plan adapts it admirably to this treatment, and permits a logical and very serviceable arrangement of the various rooms. Excellent light and cross ventilation are provided in all rooms. The stairs are placed so that the first floor landing is convenient to both entrance and kitchen while the second floor landing is equally near all bedrooms. Footsteps, as well as space, are saved by this strategic planning. The house contains 34,900 cubic feet, was built in 1935 for \$9,982 at 28.6 cents a cubic foot, and sold, with land, for \$12,650.

#### CONSTRUCTION DATA

WALLS:	Brick veneer
INSULATION:	2" mineral wool in 2nd fl. ceiling 1/2" blanket in walls
ROOF:	Wood shingles
WINDOWS:	Wood, double-hung and casement
COLOR SCHEME	WALLS: Light peach
	ROOF: Blue-gray
	TRIM: Dark blue
	BLINDS: Blue-gray
HEATING:	Gas; winter air conditioning

#### FINANCIAL DATA

F.H.A. insured mortgage; 20% cash

ARCHITECT:	Edward W. Tanner
OWNER:	J. D. Powell
ADDRESS:	1000 West Gregory Blvd.
DEVELOPER:	J. C. Nichols Companies
COMMUNITY:	Country Club District, Kansas City, Mo.



5



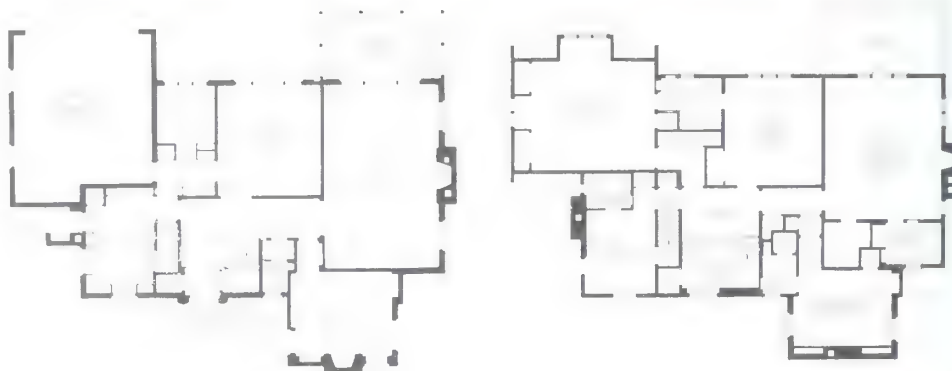
## CONSTRUCTION DATA

WALLS:	Brick veneer and shingle
INSULATION:	Mineral wool, 2" in walls, 4" over 2nd floor ceiling
ROOF:	Cedar shingles
WINDOWS:	Wood double hung and steel casements
COLOR SCHEME	WALLS: White
	ROOF: Dark brown
	TRIM: White
	BLINDS: Gray-green
HEATING:	Gas; winter air conditioning

## FINANCIAL DATA

No specific information available. All mortgages privately arranged.

ARCHITECT:	Maxwell A. Norcross
OWNER:	Arthur S. Taylor
ADDRESS:	1186 Lincoln Road
DEVELOPER:	The Van Sweringen Co.
COMMUNITY:	Shaker Village, Ohio

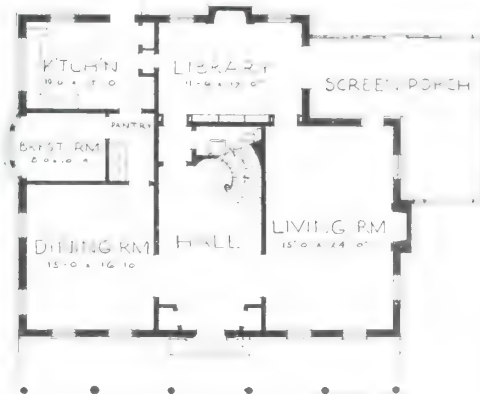
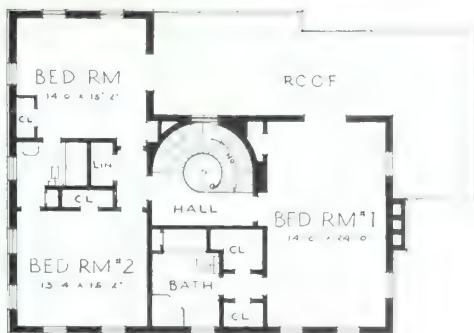


For those concerned with houses of the larger type, this Colonial style home should hold much interest. Note that, of the five bedrooms on the second floor, three have private baths and the other two have a connecting bath. The breakfast room, usually connecting directly with the kitchen, is here planned as a separate unit well adapted to attractive decoration. The house is built on a sloping site, which explains the various levels. Thus there are two steps up from entrance to hall, two down from hall to library, and two down from hall to front bedroom. Completed in 1935, this 45,055 cubic-foot house cost 46 cents a cubic foot, or \$20,700, to build.





6



#### CONSTRUCTION DATA

WALLS:	Brick veneer
INSULATION:	4" mineral wool over 2nd floor ceiling
ROOF:	Wood shingle
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Green
HEATING:	Gas; warm air

#### FINANCIAL DATA

1/2 cash; balance in 10 years at 5% monthly payments

ARCHITECT:	Moore & Lloyd
OWNER:	George D. Stevens
ADDRESS:	2404 Brentwood
DEVELOPER:	River Oaks Corp.
COMMUNITY:	River Oaks, Houston, Tex.

SOUTHERN architecture, now, as in years gone by, reflects the mild southern climate. The roof of the house above is projected out over the verandah to shade the wall from the sun's heat; the screened porch, adjoining the living rooms, may itself be considered an important room during the warm weather. In this home we again find a traditional exterior developed around a plan which is up-to-date in every particular. The large central hall is retained as an aid to ventilation and cooling. Completed in 1936, this house, containing 45,200 cubic feet, was built for 36 cents per cubic foot, and sold for \$21,000 including the lot.





7

#### CONSTRUCTION DATA

WALLS:	Siding, shingles, stone, clapboard
INSULATION:	4" mineral wool
ROOF:	Pennsylvania slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Dark green
HEATING:	Oil; winter air conditioning

#### FINANCIAL DATA

Long term amortizing mortgage

ARCHITECT:	Benson Eschenbach
OWNER:	Kathleen J. Keefe
ADDRESS:	High Ridge Road
DEVELOPER:	Old Colony Ridge Corp.
COMMUNITY:	Old Colony Ridge, Hartsdale, New York



**B**ECAUSE it reflects the spirit, as well as the letter, of the Colonial tradition, this house has both character and individuality. An interesting variety of materials is used logically in the several elements of the structure. The exterior is a direct expression of the characteristically informal plan. A feature of the first floor is the studio, which, equipped with a lavatory and a bed that folds out of sight, is easily transformed into a comfortable guest room. This convenient feature is becoming increasingly popular in the modern home instead of an upstairs guest-room which serves no useful purpose when it is not being used. This house, built in 1935, contains 36,000 cubic feet, cost \$15,000 and was sold, with the lot, for \$20,000.





8



#### CONSTRUCTION DATA

WALLS:	Solid stone; shingles	
INSULATION:	4" mineral wool over 2nd floor ceiling	
ROOF:	Slate	
WINDOWS:	Wood, double-hung	
COLOR SCHEME	WALLS:	Natural stone and white
	ROOF:	Black
	TRIM:	White
	BLINDS:	White, 1st floor; green, 2nd floor
HEATING:	Oil; hot water	

#### FINANCIAL DATA

F.H.A. insured mortgage loan, 20% cash; or, where amount is less than 50% of total value, a bank loan at 4% to 5%, 3 to 5 years, amortizing.

ARCHITECT:	Kenneth C. Miller
OWNER:	Edward G. Oliver
ADDRESS:	5215 Purlington Way
DEVELOPER:	The Roland Park Co.
COMMUNITY:	Homeland, Baltimore, Md.

THE great popularity of the Colonial style may in some degree be due to the infinite variety of its forms. Early American architecture includes houses large and small, formal and informal, furnishing a prototype for modern homes of every sort. The charm of the less formal types, as represented by the house shown here, rests largely in the directness and simplicity of their design and construction. The wood-framed second floor of this house rests on masonry walls which might have belonged to the home of an early settler. In the basement, space once used only for storage is now dedicated to recreation. This 35,650-cubic-foot house was completed in the early summer of 1936, and sold, with land, for \$15,500.



9



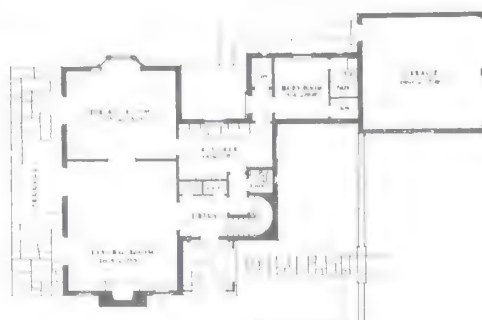
## CONSTRUCTION DATA

WALLS:	Brick veneer
INSULATION:	1" board type on walls; 4" mineral wool in ceiling
ROOF:	Slate
WINDOWS:	Wood double-hung
COLOR SCHEME	WALLS: Red brick
	ROOF: Blue black
	TRIM: White
	BLINDS: None
HEATING:	Oil; vapor steam

## FINANCIAL DATA

F.H.A. insured mortgage at 5½%, including insurance and service fees; or insurance company loan, up to 2% value; at \$6.88 per month per \$1,000

ARCHITECT:	Kimball & Husted
OWNER:	Whitson Improvement Corp.
ADDRESS:	12 Orchard Farm Rd.
DEVELOPER:	Whitson Improvement Corp.
COMMUNITY:	Mon Fort Hills, Port Washington, New York



PLAN OF FIRST FLOOR



PLAN OF SECOND FLOOR

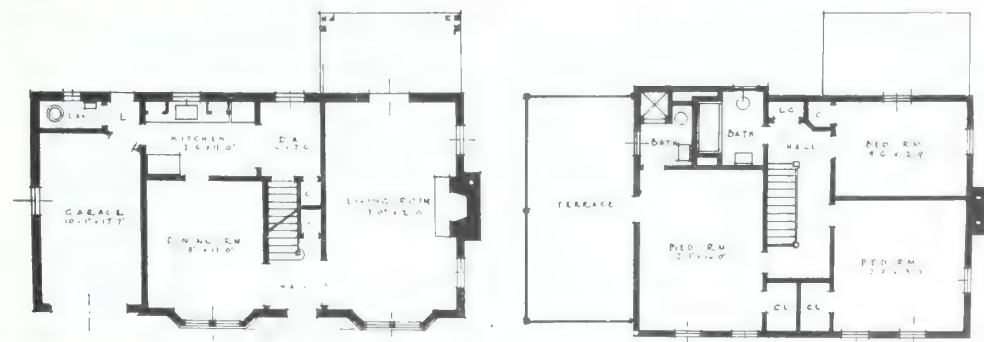
This modern Georgian residence has an unusual and very individual plan which may well have resulted from conditions on the site and the desire for a specific orientation of the main rooms. The approach to the entrance is dignified by a terraced lawn and brick retaining wall. On the opposite side of the house, the living room and dining room open out on a flagstone terrace. Increasingly popular is this practice of planning the service units toward the street, giving to bedrooms and living rooms the seclusion and quiet of the garden, toward the rear of the lot. This 35,598-cubic-foot house was built in the summer of 1936 for approximately 32 cents per cubic foot. It would sell, with the land, for \$17,900.





10

GOTTSCHE



#### CONSTRUCTION DATA

WALLS:	Brick veneer, shingles
INSULATION:	1/2" board in walls and over 2nd floor ceiling
ROOF:	Vermont slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Mottled gray, green, rust
	TRIM: White
	BLINDS: Dark blue
HEATING:	Oil; vacuum steam

#### FINANCIAL DATA

Straight mortgage \$5000 at 4 1/2%

ARCHITECT:	Sterling M. Palm
OWNER:	Edward P. McCann
ADDRESS:	7 Longview Drive
DEVELOPER:	Callan Bros.
COMMUNITY:	Wyngate, Great Neck, N. Y.

A GOOD opportunity is afforded by this new home to study some of the features which have been found especially acceptable to the home-builder of today. The style, for example, is Colonial—easily the most popular style for contemporary homes. The kitchen is of the modern straight-line type, sufficiently large, but compact enough to be efficient. The bay windows add interest both to the front of the house and to the rooms themselves. On the second floor we note the large sun-deck, over the garage, and the shower-stall, in place of a tub, connecting with the master bed-room—a scheme which appears to have a growing number of advocates. This 27,000-cubic-foot house sold, with the lot, for \$11,000.





## CONSTRUCTION DATA

WALLS:	Stucco, on metal lath
INSULATION:	4" mineral wool over 2nd fl. Insulation lath in walls
ROOF:	Cedar shingles
WINDOWS:	White Pine, double-hung
COLOR SCHEME	WALLS: Off-white
	ROOF: Congo brown
	TRIM: White
	BLINDS: Olive gray
HEATING:	Gas; winter air conditioning

## FINANCIAL DATA

Down payment: \$2,350; monthly payment: \$67.00  
FHA, incl. interest, taxes, insurance, amortization

ARCHITECT:	Randolph Evans
OWNER:	Harmon National Real Estate Corporation
ADDRESS:	154 Brewster Road
DEVELOPER:	Harmon National Real Estate Corporation
COMMUNITY:	Harbour Green, Massapequa, Long Island, N. Y.



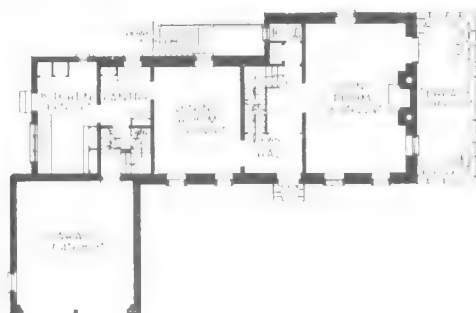
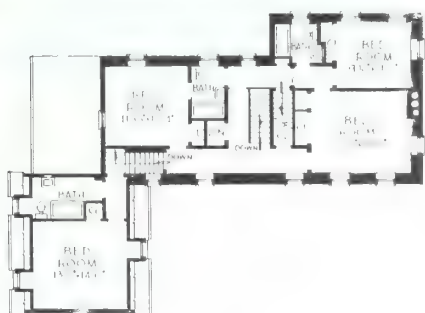
THIS house, showing the definite influence of the Monterey style of California, is appropriately named The Cedars. It was built on the sandy soil of the southern shore of Long Island and to overcome adverse soil conditions, and for economy's sake, the house has no basement. The heater room, for the gas-fired air conditioner, is between the attractive little service porch and the kitchen. In line with the current trend toward utilizing fully the quiet and beauty of the garden side of the house a two-story porch, opening off the large living room and the master's bedroom, has been built facing the rear of the lot. The dining room and the two other bedrooms also have the advantage of this exposure. The house was completed October 1, 1936. It contains 20,000 cubic feet and at 34 cents a cubic foot cost \$6,800. The sale price, including land, is \$9,150.





12

WALLACE



PENNSYLVANIA Colonial architecture has become increasingly popular in recent years in the Eastern section of the country. Stone is always an attractive building material and developed in the rough, informal style of the early Dutch settlers it has unusual charm. This house is favored with a particularly pleasing site. The ground rises to the house level from the street and above the house tower huge trees. A stone-walled terrace is an interesting feature of the landscaping. Detail of the house, both inside and out, is remarkably faithful to the skilled work of early Colonial master craftsmen. The plan is of the traditional rambling type. The living room and master's bedroom suite are separated from the rest of the house by the front stair hall. This house was completed in November, 1936. It cost \$16,000 to build, including grading and road, and will sell for \$21,000.

#### CONSTRUCTION DATA

WALLS:	Stone and clapboard	
INSULATION:	2" mineral wool, in frame walls and roof	
ROOF:	Cedar shingles	
WINDOWS:	White pine, double hung	
COLOR SCHEME	WALLS:	Varied buff stone
	ROOF:	Natural
	TRIM:	Off-white
	BLINDS:	White, 1st floor, green, 2nd floor
HEATING:	Oil, hot water	

#### FINANCIAL DATA

\$9,000 cash; \$12,000 five-year mortgage at 5%.

ARCHITECT:	G. Edwin Brumbaugh
OWNER:	W. & M. Herkness
ADDRESS:	Running Brook & Lambert Roads
DEVELOPER:	W. & M. Herkness
COMMUNITY:	Harte Tract, Noble, Pa.



13



## CONSTRUCTION DATA

WALLS:	Redwood siding, stucco and adobe brick veneer
INSULATION:	None
ROOF:	Hand-split shingles
WINDOWS:	Wood, double hung
COLOR SCHEME	WALLS: White
	ROOF: Natural
	TRIM: White
	BLINDS: Green
HEATING:	Gas-fired unit furnaces

## FINANCIAL DATA

FHA 80%, 20-year loan, or Federal Savings & Loan plan 75% 15 years at 6% interest

ARCHITECT:	Allen G. Sple
OWNER:	W. E. Withers (for Jane Withers)
ADDRESS:	1021 Sunset Boulevard
DEVELOPER:	Janss Investment Corporation
COMMUNITY:	Westwood Hills, Los Angeles

FLOOR



THE DEVELOPERS of this interesting house, which they call "La Californiana", say that it closely resembles those Spanish adobes which Yankee ingenuity made more livable in the 1850's to 1870's by the addition of double-hung windows and wooden rain gutters of California redwood. Carrying out the traditional development of this type of house, the main block is an adaptation of a typical adobe. Rooms which appear to have been added to the main block have redwood shiplap walls of authentic detail. Spanish tiles were not used for the roof because hand-split shingles are believed to pre-date them. Completed August 1, 1936, the house contains 55,700 cubic feet and cost \$19,500 at 35 cents a cubic foot. It is now the home of Miss Jane Withers, 10-year-old movie star.





14



IN EVERY part of the country we find interesting variations of the Early American style of architecture. This little cottage, developed entirely on one floor, is situated in Birmingham, Alabama. While it shows, definitely, Colonial antecedents, it has been handled with a freedom that makes it practically a new architectural style. The advantages of a one-story plan are attractive to many people. It has all the convenience of a modern apartment, it eliminates stair-climbing and it is an economical type of construction. The screened porch connecting the living room and dining room in this cottage must be an attractive feature on warm days. Completed in February 1936, this cottage contains 31,937 cubic feet and cost 27 cents a cubic foot, a total of \$8,600. The sale price, including land, etc., was \$10,000.

#### CONSTRUCTION DATA

WALLS:	Brick veneer	
INSULATION:	3" mineral wool over ceiling	
ROOF:	Asphalt shingles	
WINDOWS:	Wood, double hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Light green
	TRIM:	White
	BLINDS:	Dark green
HEATING:	Coal stoker; steam	

#### FINANCIAL DATA

First mortgage: \$7,200; Cash: \$800;  
Trade: \$2,000

ARCHITECT:	Miller, Martin & Lewis
OWNER:	James S. Larkin
ADDRESS:	2904 Thornhill Road
DEVELOPER:	The Jemison Companies
COMMUNITY:	Redmont Park, Birmingham, Ala.





15

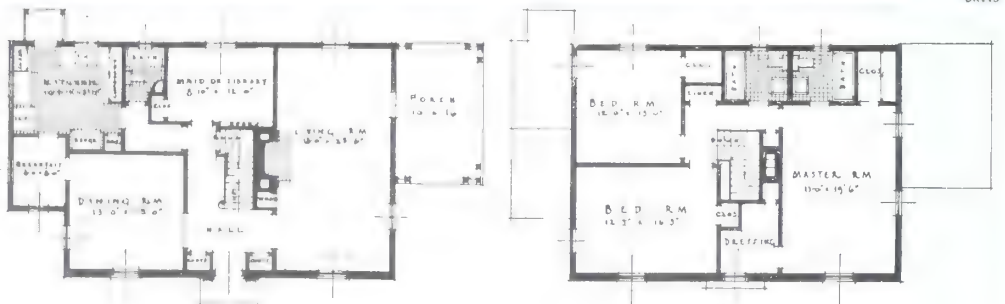
#### CONSTRUCTION DATA

WALLS:	Clapboard; brick front
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling
ROOF:	Slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Blue
HEATING:	Gas; winter air conditioning

#### FINANCIAL DATA

50 % cash, balance savings bank mortgage; or 1/3 cash, long-term monthly amortizing mortgage

ARCHITECT:	Raymond Stowell
OWNER:	Walter Channing, Inc. Homer T. Brown
ADDRESS:	Fairway Road
DEVELOPER:	Walter Channing, Inc. Homer T. Brown, builder
COMMUNITY:	Chestnut Hill Golf Club Sub-division, Brookline, Mass.



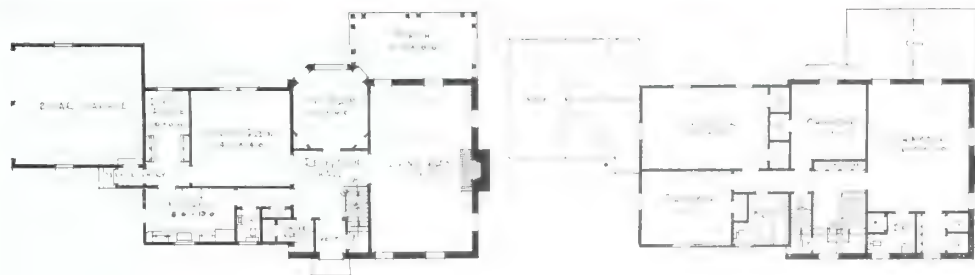
DAVIS

This house affords an illustration of the benefits which may be gained by using to advantage the natural irregularities of a hillside location. No excavation for the basement was required, owing to the convenient contours found at the site. At no great expense, therefore, it was possible to provide a two-car garage under the kitchen, a heater room and laundry under the library, and a game room of approximately the same dimensions as the living room. As indicated on the plan, the library is adjacent to a bathroom and may, according to the owner's needs, be used either as a servant's room or as an occasional guest room. The breakfast room occupies a sunny corner of its own. This Colonial style home, completed in 1936, was built at 36 cents a cubic foot for 29,200 cubic feet, a total of about \$10,500. The sale price, including the attractively landscaped lot, is \$13,500.





16



VISITORS to a typical early Colonial home are often heard to remark upon the unexpected amount of space inside the house. Because of the charming unobtrusiveness of their simple exteriors, homes that follow this tradition are often much larger than they appear. The recently completed house shown here illustrates this characteristic. Note the number, and ample dimensions, of the rooms as shown in the plan. The architect has made an important concession to modern planning by locating the kitchen, bath-rooms, and stair-well in the front of the house, giving to the main rooms of the house the benefit of the gardens and landscaping in the rear. The dressing-room and abundant closet space are valuable features. The building, completed in December 1936, cost \$17,200 at 40 cents a cubic foot for 43,000 cubic feet. The sale price, including property, is \$22,500.

#### CONSTRUCTION DATA

WALLS:	Shingles, clapboard, brick
INSULATION:	4" mineral wool over 2nd fl. Reflective, in exterior walls
ROOF:	Bangor slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Bronze-green
HEATING:	Oil; hot water plus humidification

#### FINANCIAL DATA

F.H.A. insured mortgage, 20% cash

ARCHITECT:	Lama & Proskauer
OWNER:	Day Homes Builders, Inc.
ADDRESS:	4 Fairfield Drive
DEVELOPER:	Joseph P. Day, Inc.
COMMUNITY:	Old Short Hills Estates, Short Hills, N. J.





COLLETT

## CONSTRUCTION DATA

WALLS:	Hand-split cedar shingles and stone
INSULATION:	4" mineral wool over 2nd floor ceiling
ROOF:	Pennsylvania black slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Light green
HEATING:	Oil; winter air conditioning

## FINANCIAL DATA

\$118.94 per month on 20-year mortgage

ARCHITECT:	Benson Eschenbach
OWNER:	Old Colony Ridge Corporation
ADDRESS:	24 High Ridge Road
DEVELOPER:	Old Colony Ridge Corporation
COMMUNITY:	Old Colony Ridge, Hartsdale, New York



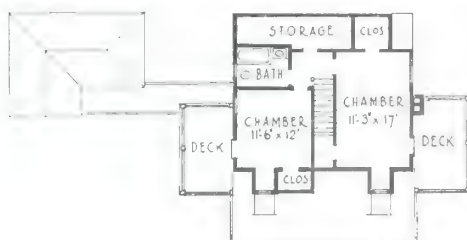
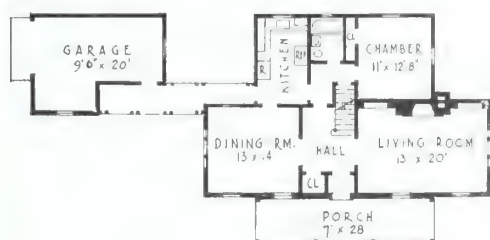
DOWN at the end of the road on Old Colony Ridge, surrounded by tall trees and a smooth lawn of green, nestles this re-creation of an old Colonial farmhouse. The adjacent barn and woodshed are now a garage and kitchen but despite this evidence of modernity, the charm of antiquity lingers. The white picket fence and the old lamp by the corner are pleasant touches; the forthright, sturdy character of the architecture completes a striking picture. The architect says: "Better to adapt this prim type of Cape Cod house to the sloping site the service wing was treated in a rambling and informal fashion to effect a transition between the house proper and the hillside beyond." Completed in December 1936, the house contains 38,000 cubic feet and cost approximately \$18,000 to build at 47 cents a cubic foot. Including land the sale price is \$26,500.





18

CO-13111



THIS charming little Southern Colonial house, facing the Village Green in the Heathcote section of Scarsdale, was designed to take full advantage of its attractive, well-landscaped site. One particularly pleasing feature of the exterior design is the way the garage has been attached to the house by means of an arched passageway. This suggests the manner in which out-buildings were attached to the great Southern houses: Mount Vernon, for instance. The plans are simple and the rooms are well-related. The first-floor bedroom can serve for either a maid or a guest. The two upstairs bedrooms both open out on sun decks and both have sufficient closet space. The storage space is a welcome convenience. The house was completed in November 1936. It contains 28,000 cubic feet and cost \$10,500 to build at 37.5 cents a cubic foot. With land, the sale price was \$12,900.

#### CONSTRUCTION DATA

WALLS:	Brick and cedar shingles	
INSULATION:	4" mineral wool: 2nd fl. ceiling and decks. Reflective: walls	
ROOF:	Slate	
WINDOWS:	White pine, double-hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Black
	TRIM:	White
	BLINDS:	Black
HEATING:	Oil; winter air conditioning	

#### FINANCIAL DATA

Either F.H.A.-type or 60% mortgage for 5 yrs. at 5% interest, 3% amortization quarterly.

ARCHITECT:	Charles Glaser
OWNER:	Chester R. Heck
ADDRESS:	28 Baraud Road
DEVELOPER:	H. & B. Housing Corporation
COMMUNITY:	Wilmot Woods, Scarsdale, N. Y.





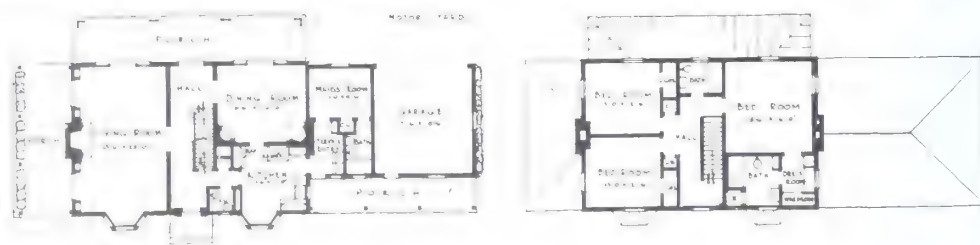
## CONSTRUCTION DATA

WALLS:	Wood frame finished with cement plaster
INSULATION:	None
ROOF:	Cedar shingles
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: Very pale yellow, almost white
	ROOF: Deep weathered brown
	TRIM: White
	BLINDS: White
HEATING:	Gas-fired unit furnaces

## FINANCIAL DATA

Information not available

ARCHITECT:	H. Roy Kelley
OWNER:	Major Harry L. Toplitt
ADDRESS:	Dunston and Layton Aves.
DEVELOPER:	Capitol Company
COMMUNITY:	Brentwood Highlands, Los Angeles, Cal.



THE California climate has exerted a tremendous influence on the various types of architecture that have become established there. English, Colonial, Spanish—all have undergone profound modifications in the hands of the competent architects who are building in this region. Above we show a Colonial house that is quite as much Californian as it is Colonial. Certainly it is not the type we find springing from the rocky soil of New England. This ability to suit traditional architectural styles to their backgrounds in nature is a true test of the skill of the architect. The plan of this house, with its central stairhall and large living room, is more typically Colonial than the exterior. The three porches opening off the first floor are welcome additions to a Californian house. The service quarters are well planned. The master's suite is an attractive feature of the second floor. The house was completed late in 1934. It contains 37,000 cubic feet.





20

DARRICH



40'0" x 100'0"

#### CONSTRUCTION DATA

COLOR SCHEME	WALLS:	Stone
	INSULATION:	Light weight aggregate for all plastered walls
	ROOF:	Hand-split red cedar shingles
	WINDOWS:	Steel casements
	WALLS:	Whitewashed
	ROOF:	Deep weathered brown stain
	TRIM:	Ivory white
	BLINDS:	None
	HEATING:	Gas-fired unit furnaces

#### FINANCIAL DATA

No specific information available. Developer prefers FHA-type financing

ARCHITECT:	H. Roy Kelley
OWNER:	Robert J. Pringle
ADDRESS:	1021 Stone Canyon Road
DEVELOPER:	Alphonso E. Bell
COMMUNITY:	Bel-Air Estates, Los Angeles

THE frontispiece of this Portfolio of Houses shows a charming detail of the terrace beside the living room and library of this handsomely designed English house on the West Coast. Above we see the entrance front from the garage to the living room wing. It is very difficult to get more complete pictures of this house because the fine large trees which surround it almost obscure the building. In a future issue of House & Garden we shall show further views of the garden side which was landscaped by Katherine Bashford, landscape architect. A study of the plans of this house will reveal many interesting features. The large living room, of course, dominates the first floor. The loggia, connecting library, living room and dining room, is particularly pleasing. It looks out over broad lawns and a conveniently placed swimming pool. The house was completed in July 1936. With the four-car garage it contains 83,000 cubic feet.





## CONSTRUCTION DATA

WALLS	Brick
INSULATION	4" mineral wool over 2nd floor ceiling
ROOF	Shale
WINDOWS	Steel casements
COLOR SCHEME	WALLS: White
	ROOF: Varnished
	TRIM: Grayish brown
	BLINDS: None
HEATING	Gas, winter air conditioning

## FINANCIAL DATA

Down payment: \$4,500; 1st mortgage: \$12,500;  
2nd mortgage: \$5,500 short term

ARCHITECT:	Leon Christy, Jr.
OWNER:	W. C. & A. N. Miller
ADDRESS:	4848 Upton Street N. W.
DEVELOPER:	W. C. & A. N. Miller
COMMUNITY:	Wesley Heights, Washington



A CITYWIDE contest conducted in Washington, D.C., to determine the popular conception of an "ideal" house plan produced the charming English house shown above. The prize-winning, "home-drawn" plans were later given to leading architects of the city and the people had a final opportunity to vote for the grand prize-winner, which we show above. The demand for a first-floor library, with an attached lavatory and closet, which can be used for an overnight guest is rapidly becoming popular all along the Eastern coast. The house was completed October 24, 1936. It contains 33,130 cubic feet and the sale price, with land, is \$22,500.

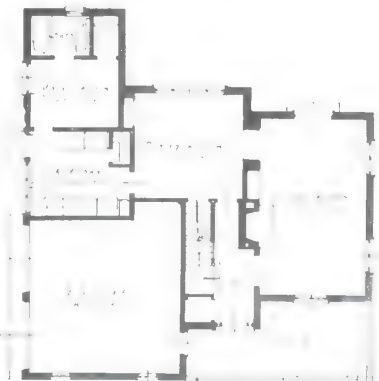
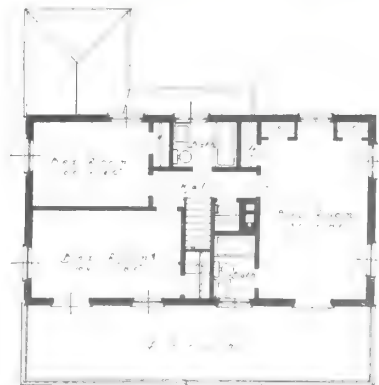




COSTAIN

22

THE Georgian style which furnished the inspiration for so much of our best Colonial architecture, is finding renewed favor today. Modified to conform with the tempo of modern design, the classic tradition of this style is still obvious in the proportion and detail of the house shown here. The plan of the house is direct and efficient, the rooms inviting and comfortably sized. The apparently informal and quite functional first floor plan has been developed to meet the requirements of balance and formality characteristic of this very popular style. Completed in September, 1936, this 33,560 cubic-foot home cost 55 cents a cubic foot, or \$18,500. With land, it sold for \$21,000.



#### CONSTRUCTION DATA

WALLS:	Brick veneer	
INSULATION:	Reflective type, in walls and over 2nd floor ceiling	
ROOF:	Vermont slate	
WINDOWS:	Wood casement	
COLOR SCHEME	WALLS:	Whitewash
	ROOF:	Mottled gray-black
	TRIM:	White
	BLINDS:	Green
HEATING:	Oil; winter air conditioning	

#### FINANCIAL DATA

No specific information available. Developer prefers F.H.A. type financing

ARCHITECT:	Frank J. Forster
OWNER:	A. Spencer Willing
ADDRESS:	Spencer Drive and Shadow Lane
DEVELOPER:	A. Spencer Willing
COMMUNITY:	Spencer Pk., New Rochelle, N. Y.





## CONSTRUCTION DATA

WALLS-	Stone veneer, shingles.	
INSULATION	4" mineral wool over 2nd fl ceiling; reflective in walls.	
ROOF-	Slate.	
WINDOWS	Wood, double hung.	
COLOR SCHEME	WALLS.	White.
	ROOF	Gray.
	TRIM	White.
	BLINDS	Gray, 2nd floor White, 1st floor.
HEATING-	Oil; winter air conditioning.	

## FINANCIAL DATA

P. H. A. insured 20-year amortizing mortgage

ARCHITECT	Douglas Malcolm
OWNER	H. D. Jewett
ADDRESS	11 Stoddard Road
DEVELOPER	Wickford Van Burkirk, Inc.
COMMUNITY	Oak Hill Pk., Bronxville, N. Y.



THE choice of a particular style of architecture, and of the materials to be employed in building a home, are properly governed, to a degree, by locality and by conditions at the site. The design of this New York home derives its inspiration from a Colonial type indigenous to many parts of the Middle Atlantic states. Good native stone is available near the site and is therefore not unduly expensive. Its use, under these conditions and in this style of architecture, is appropriate and effective. Hand-split shingles, similar to those used in Colonial days, increase the authenticity of the design and provide a wall surface which may well last a century or more. This 32,800 cubic-foot house cost \$12,475, or 38 cents a cubic foot to build in 1936, and sold, with land, for \$19,000.





DAVIS

24

**P**ROVING that size has nothing to do with good design, and that the skill and integrity of the architect are as important in a small house as in a large one, this Massachusetts home invites more than a passing glance. Unaffectedly simple in appearance and completely practical in plan, it nevertheless conveys an impression of character, charm, and livability. The architect, after working out a carefully considered plan, has exercised the same painstaking good judgment in designing the elevations. The details characteristic of the Georgian style have been used with admirable restraint to produce a result which would have been destroyed, rather than aided, by the use of heavier ornament. Containing 26,372 cubic feet, this home was built in 1936 for \$9,875 at 37 cents per cubic foot and sold, with the lot, for \$12,500.



#### CONSTRUCTION DATA

WALLS:	Brick veneer, clapboards, siding
INSULATION:	1" blanket type in walls and over 2nd fl. ceiling
ROOF:	Asphalt shingle
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Green
HEATING:	Gas; winter air conditioning plus dehumidification

#### FINANCIAL DATA

F. H. A. type long-term amortizing mortgage

ARCHITECT:	Royal Barry Wills
OWNER:	Chester S. Patten
ADDRESS:	123 Lincoln St.
DEVELOPER:	Chester S. Patten
COMMUNITY:	The Moorelands, Melrose, Mass.





## CONSTRUCTION DATA

WALLS	Brick	
INSULATION:	Mineral wool, 2" in walls and 4" over 2nd floor ceiling.	
ROOF	Vermont slate	
WINDOWS	Pine, double hung	
COLOR SCHEME	WALLS	White
	ROOF	Gray
	TRIM	White
	BLINDS	Gray
HEATING	Oil-fired steam with auxiliary winter air conditioning	

## FINANCIAL DATA

Down payment: \$5,000; monthly payment: \$150

ARCHITECT:	Randolph Evans
OWNER:	Harmon National Real Estate Corporation
ADDRESS:	9 Abbeyville Lane
DEVELOPER:	Harmon National Real Estate Corporation
COMMUNITY:	Orchard Hill, Westchester County, New York



ON THE cover of this Portfolio of Houses we reproduce another view of this interesting native provincial adaptation which the developers of the property call "Deerfield". While the actual color scheme is not shown on the cover, our drawing demonstrates how well this house stands the test of scrutiny from all sides. Particularly felicitous is the treatment of the varying roof levels and the interest given to the wall surfaces by the use of old-fashioned battens (wood strips). The house itself, it will be noticed in the photograph above, steps down the sloping lot from the ground-level garage at the left to the two-story main body of the house at the right. The plans have many points of interest to home-planners. Completed in November 1936, the house contains 34,800 cubic feet and at 51 cents a cubic foot cost \$18,420. With land, the price is \$22,500.





HOR + DC ZA+

AMERICAN COLONIAL and Georgian architecture continue to lead all other styles in popularity almost all over the country. The house above is a modified type of Georgian which is meeting with a good deal of favor. Interest is given to the façade by the use of vertical accents. Windows placed one over the other, dormers breaking into the eaves, long shutters on the first-floor windows and downspouts on each side of the windows contribute to the apparent height of the house and give life to an otherwise plain façade. The color scheme is worked out in black and white except for the green blinds. The warmth of Washington summers doubtless dictated the terrace along the back of the house, the screened porch above it and the open sun deck over the garage. The first-floor library is an attractive feature. Completed August 25, 1936, the house contains 29,904 cubic feet.



CONSTRUCTION DATA

WALLS:		Solid brick
INSULATION:		4" mineral wool over 2nd floor ceiling
ROOF:		Slate
WINDOWS:		Wood, double hung
COLOR SCHEME	WALLS:	White
	ROOF:	Black
	TRIM:	White
	BLINDS:	Light green
HEATING:		Gas; winter air conditioning

FINANCIAL DATA

Information not available

ARCHITECT:	Edward R. Spano
OWNER:	Dr. Frank Hand
ADDRESS:	4915 Van Ness Street N. W.
DEVELOPER:	W. C. & A. N. Miller
COMMUNITY:	Wesley Heights, Washington





## CONSTRUCTION DATA

WALLS:	Brick veneer and clapboards
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling
ROOF:	Slate
WINDOWS:	Wood, double hung
COLOR SCHEME	WALLS: Natural brick and white
	ROOF: Sea green
	TRIM: White
	BLINDS: Green
HEATING:	Gas; vapor system

## FINANCIAL DATA

F.H.A.-insured mortgage

ARCHITECT:	Royal Barry Wills
OWNER:	Lloyd C. Douglas
ADDRESS:	2 Wellesley Road
DEVELOPER:	George A. Haynes
COMMUNITY:	Cliff Estates, Wellesley Hills,



VERY much at home in the Massachusetts country-side is this residence. In point of design it is directly inspired by the gracious Colonial structures which abound in that part of the country. Specifically, its "four-square" plan, centrally located chimneys, and simple detail are all characteristic of the substantial New England Colonial home. Providing every requirement for up-to-date, convenient living, the plan of this house shows a very modern kitchen and pantry, a lavatory next the study, a well designed servants' wing with adequate storage space over it. The master bedroom, of luxurious proportions, is provided with a large dressing room as well as a bath, the latter being equipped with a shower stall in addition to the usual tub. Containing 53,670 cubic feet, the cost of building was approximately 36 cents per cubic foot, or \$20,500. It was sold, with the lot, for \$26,000.





28



GOOD construction and careful detailing of the architecture are only a part of the story of houses found in the better communities today. This Georgian type residence is a good example of such homes. The lot is sufficiently large to give the house an individual setting and to permit attractive landscaping. The plan is thoughtfully worked out to provide an adequate number of large comfortable rooms, with plenty of light and cross ventilation. Space devoted to halls and stairways is conveniently planned and ample without being extravagant. The back stairs provide a secondary passage to the bedrooms as well as to the servants' wing. Modern bathrooms and kitchen, indirect lighting, insulation and air conditioning are other features of the substantial and attractive home. Completed in 1935, it contains 52,574 cubic feet and cost \$22,575. With lot, it sold for \$32,500.

#### CONSTRUCTION DATA

WALLS:	Brick veneer and hand-split shingles
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling
ROOF:	Slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: Light gray
	ROOF: Slate gray
	TRIM: Light gray
	BLINDS: Dark green
HEATING:	Oil; winter air conditioning

#### FINANCIAL DATA

Privately held \$18,000 mortgage at 5%

ARCHITECT:	G. Dewey Swan
OWNER:	James D. Maver
ADDRESS:	12 Bonnie Briar Lane
DEVELOPER:	C. W. Moody & Son, also builders
COMMUNITY:	Rouken Glen, Larchmont, N. Y.





## CONSTRUCTION DATA

WALLS:	Stone veneer, clapboards, hand-split cedar shingles
INSULATION:	4" mineral wool over 2nd floor and service wing ceilings
ROOF:	Pennsylvania black slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: Vari-colored stone and white frame walls
	ROOF: Black
	TRIM: White
	BLINDS: White
HEATING:	Gas; vapor system

## FINANCIAL DATA

Developer favors 60% amortizing mortgage

ARCHITECT:	Benson Eschenbach
OWNER:	Rye Ridge Realty Co.
ADDRESS:	Oak Lane
DEVELOPER:	Rye Ridge Realty Co.
COMMUNITY:	Sterling Ridge, Harrison, N. Y.

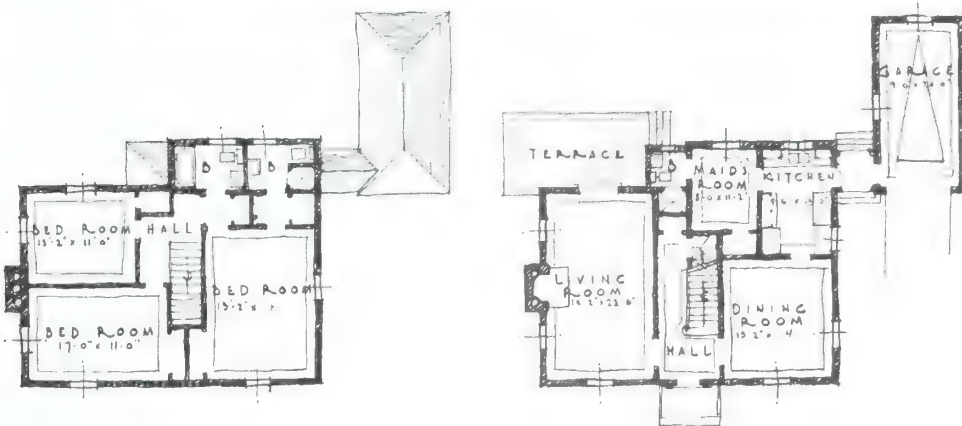


NOT completed in time to show in photographic reproduction, this house has so many interesting features for the prospective home-builder that we are including this drawing of it to show how it will look when it is finished in the Spring. The style is the popular Pennsylvania Colonial which is winning increasing favor. The details are drawn from authentic sources in Bucks County, Pa. Oriented to take best advantage of the site, the rooms on the garden side look out upon a sweeping meadow. An arbor and covered porch, with a wall fountain, provide comfortable outdoor living space. The price, with about an acre of land, is \$48,500 for this 56,635 cubic-foot house.





30



#### CONSTRUCTION DATA

WALLS:	Clapboard	
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling	
ROOF:	Slate	
WINDOWS:	Wood, double-hung	
COLOR SCHEME	WALLS:	White
	ROOF:	Black
	TRIM:	White
	BLINDS:	Dark blue-green
HEATING:	Oil; winter air conditioning	

#### FINANCIAL DATA

F.H.A.-type mortgage preferred

ARCHITECT:	Dwight James Baum
OWNER:	William & Charles Buckley
ADDRESS:	Rivercrest Road
DEVELOPER:	William & Charles Buckley
COMMUNITY:	Riverdale Heights, Riverdale, New York City

WHILE we have attempted in this Portfolio of Houses to show only houses built within the last year, the houses shown on these two pages will not be completed until early in 1937. The one above was designed by the noted architect Dwight James Baum and is one of a group he has planned for a community north of 254th Street, New York City. This house is in the classic Greek Revival style and in its details and planning it shows the skilled hand of the architect who designed it. Costs of construction are not yet available. The house contains 29,196 cubic feet and the sale price, with land, will be approximately \$24,000.





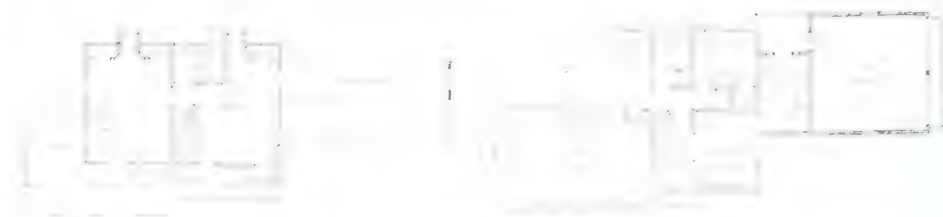
## CONSTRUCTION DATA

WALLS:	Shingle and stone
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling
ROOF:	Shingles
WINDOWS:	Wood, double hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Dark green
HEATING:	Oil; winter air conditioning

## FINANCIAL DATA

No mortgage

ARCHITECT:	James Renwick Thomson
OWNER:	J. Frank Waddell
ADDRESS:	North Place
DEVELOPER:	A. Ross Turner
COMMUNITY:	Hillholme, Chappaqua, N. Y.



THERE is a decided trend toward a skillful mixture of materials in houses that are being built today. Not like the hideous melanges of brick, stucco, stone and half-timber that disfigured the landscape in the lush years, the modern trend is toward a proper and dignified use of good materials to give interest to the exteriors. The derivation is, of course, purely Colonial. This charming little Colonial house, in which white-painted stone for the entrance façade harmonizes pleasantly with white-painted shingles for the side walls, shows how effective a combination of materials can be. Another feature is the large living room with a door in the bay at the end. Completed June 1, 1936, the house contains 24,000 cubic feet and cost \$9,600 to build at 40 cents a cubic foot. The sale price, with land, was \$11,500.





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CONTIN



DEVELOPED in an attractive Colonial farmhouse style, this house looks much bigger than it really is both on the exterior and in its interior room arrangements. The large studio living room, with exposed rafters, opens onto the terrace. The attractive bay window lights a well-designed dining room. The service quarters, including a good-sized dining nook, kitchen, and maid's room and bath are completely separated from the living quarters of the house. Notice too that the downstairs lavatory has been placed conveniently near the doorway to the garage so that it is possible to "brush up" before coming into the house proper. The house, which was completed October 15, 1936, contains 42,000 cubic feet and at 39 cents a foot cost approximately \$16,450 to build. With land the price is \$24,500.

#### CONSTRUCTION DATA

WALLS:	Shingles, stone and clapboards
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling
ROOF:	Slate
WINDOWS:	Wood, double hung
COLOR SCHEME	WALLS: White
	ROOF: Gray
	TRIM: White
	BLINDS: Blue
HEATING:	Oil; vapor system

#### FINANCIAL DATA

Available free and clear or on usual terms, such as \$15,000 20-yr. mortgage at \$107.55 per month plus taxes of about \$300 a yr.

ARCHITECT:	Edmund N. MacCollin
OWNER:	Scarsdale Meadows, Inc.
ADDRESS:	84 Penn Boulevard
DEVELOPER:	Quaker Ridge Building Co., Inc.
COMMUNITY:	Scarsdale Meadows, Scarsdale, New York





## CONSTRUCTION DATA

WALLS:	Brick
INSULATION:	4" mineral wool in walls and over 2nd floor ceiling
ROOF:	Slate
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: White
	ROOF: Black
	TRIM: White
	BLINDS: Black
HEATING:	Oil; winter air conditioning

## FINANCIAL DATA

FHA-insured mortgage for \$16,000

ARCHITECT:	August Volmer
OWNER:	Scarborough Construction Co.
ADDRESS:	Creighton Lane
DEVELOPER:	Scarborough Construction Co.
COMMUNITY:	River Road, Scarborough-on-Hudson, Westchester Co., N. Y.



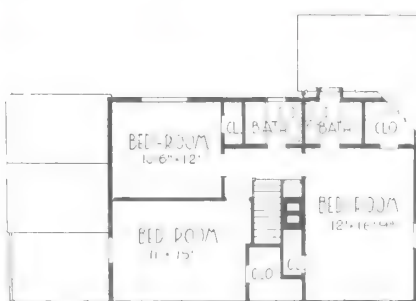
ONE of the most popular houses we published in our last Portfolio of Houses, in connection with our September, 1936 issue, was a Southern Colonial house with a two-story portico somewhat like the one on this interesting house in the same style. There is an openness, a suggestion of hospitality, about this feature that makes it very pleasing. The plans of the house are well worked out. The kitchen on the front permits the full garden side to be enjoyed from the living quarters. The living room and dining room both have fireplaces. The service wing, with a separate stair to the bedrooms over the garage, is another good feature. The house was completed September 15, 1936. It cost approximately \$18,800 to build at 40 cents a cubic foot for 46,216 cubic feet. The price, with acreage, was \$26,500.





DAVIS

34



#### CONSTRUCTION DATA

WALLS:	Clapboards
INSULATION:	1" blanket in walls and over 2nd floor ceiling
ROOF:	Asphalt shingles
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: Dark brown
	ROOF: Black
	TRIM: White
	BLINDS: None
HEATING:	Oil; steam with auxiliary air conditioning system

#### FINANCIAL DATA

FHA-insured mortgage plan

ARCHITECT:	Royal Barry Wills
OWNER:	Walter W. Newcombe
ADDRESS:	131 Lincoln Street
DEVELOPER:	Chester S. Patten
COMMUNITY:	The Moorelands, Melrose, Mass.

WHEN the American colonists first came to this country from England they built houses in the style of this one. The feeling of this type of architecture is basically Gothic. It is the transitional stage between the architecture of Gothic England and that of Colonial America. During the Revolution the great central chimneys are said to have acquired the black tops which are now always apparent on houses in this style. The black-painted top indicated to those "in the know" that the owner of the house was a loyalist, not a royalist. These big chimneys were also used sometimes for secret stairways to hide out from "king's men." This house was completed in July 1936. It contains 29,680 cubic feet and cost \$10,363 to build at 35 cents a cubic foot. The sale price, with land, was \$12,800.



35



## CONSTRUCTION DATA

WALLS:	Cement plaster
INSULATION:	None
ROOF:	Shingle
WINDOWS:	Wood, double-hung
COLOR SCHEME	WALLS: Cream white
	ROOF: Brown
	TRIM: Warm yellow
	BLINDS: Green
HEATING:	Oil; hot water system

## FINANCIAL DATA

Cash

ARCHITECT:	Winchton L. Risley
OWNER:	F. A. Boyle
ADDRESS:	Rancho Santa Fé
DEVELOPER:	A. R. Bishop, manager
COMMUNITY:	Rancho Santa Fé, Cal.



HAVING no counterpart in Eastern architecture, the California ranch house, as typified by the above example, spreads comfortably and informally over its site in a manner which suggests the largeness of the surrounding country. All rooms are on one floor, compactness having no special virtue here, and a large terrace and covered porch afford adequate opportunity to enjoy both the climate and the view. Comfort and convenience are implicit in the plan. Note that the house is carefully divided into various integrated units; the living room and dining room, the bedrooms, the kitchen and servant's room, the garage and large motor yard all are skillfully planned in good relation to one another. This home is a fine example of traditional local architecture brought up to date and providing every facility for modern living. It was built in 1933 for \$10,000 or 26 cents for 38,430 cubic feet. It was sold, with the property, for \$16,500.





36



#### CONSTRUCTION DATA

WALLS:		Stone veneer and shingle
INSULATION:		4" mineral wool over 2nd floor ceiling
ROOF:		Shingle
WINDOWS:		Wood, double-hung
COLOR SCHEME	WALLS:	White
	ROOF:	Dark green
	TRIM:	White
	BLINDS:	Dark green
HEATING:		Oil; winter air conditioning

#### FINANCIAL DATA

20-year amortizing mortgage; monthly payments

ARCHITECT:	George M. Malcolm
OWNER:	Edward T. Pierce
ADDRESS:	High Way
DEVELOPER:	Lawrence Farms, Inc.
COMMUNITY:	Lawrence Farms, Mt. Kisco, N. Y.

THE farmhouse of Colonial days was seldom as well planned, never as well equipped for year-round comfort, as this modern version of the farmhouse type. The old houses, despite their massive timbers and sturdy construction, were by no means wind-proof, and their fireplaces could never provide the controlled, even heat which the contemporary home owner enjoys. Being insulated, the modern home is cooler in summer as well as warmer in winter, than was its architectural prototype. Its plan, instead of being a rather unorganized succession of rooms, is carefully developed to afford maximum comfort and convenience and an adequate number of attractive, well proportioned rooms. A covered driveway separates this house from its garage and provides for an exceptionally well lighted and ventilated kitchen. Completed in 1935, this 32,800-cubic-foot home was built for \$13,120, at 40 cents per cubic foot, and sold, with land, for \$18,500.



# WHEN YOU BUY REAL ESTATE

CONSIDER THESE QUALIFICATIONS OF DEALER AND COMMUNITY SUMMARIZED BY HUGH POTTER

AN EVERLASTING service can be performed for the many families now about to buy or build a home by bringing to them a keen realization of the importance of the location of the home or the site upon which it is to be built. No matter how carefully they have studied the floor plan, no matter how attractive a design the architect has created, no matter how soundly the contractor or builder may perform his work, the completed home cannot reach its highest value, either in dollars and cents or in utility and pleasure to the members of the family, unless it is located on a suitable site in a completely protected neighborhood, carefully maintained and restricted. To obtain the better home in any price range it is essential to select a good "piece of neighborhood." Attempts to economize on the cost of the site frequently cost much more in detraction from final value. It is proposed to describe the characteristics of such building sites in the hope that they may be more easily recognized by all who plan to buy or build.

Most of the larger cities in the United States are now blessed with one or more large areas developed comprehensively to furnish a desirable location for homes. The term most generally applied to such an area is "subdivision", and to distinguish it from many other types of subdivisions, the words "residential subdivisions", or "residential communities", are sometimes used.

Since the time of George Washington, who subdivided extensively in northern Virginia, the subdivider has really been the planner of our cities. Unfortunately, many subdividers operated independently, without regard to adjoining areas and without a comprehensive plan, even of the area upon which they were working, resulting all too frequently in a hodge-podge of unrelated subdivisions clumsily hooked onto each other or superimposed one upon the other, the unscrambling and realigning of which would be too expensive even to consider.

Washington, D. C. furnished an early and impressive example of the advantage of having a city plan done by technicians and faithfully followed with occasional revisions. One by one most of our progressive cities have set up a planning commission, employed engineering, landscaping and city planning talent, adopted maps and ordinances covering the whole city and frequently going beyond the present limits, dealing with major traffic arteries, zoning, school, park and playground distribution, population trends, race segregation, subdivision approval and other municipal problems of importance to the citizens.

Meanwhile, the subdivider endowed with foresight was gradually awakening to the tremendous civic responsibility imposed upon him by his operations. He began to see

The author of this article is Vice Chairman of the City Planning Commission of Houston, Tex., Past President of the National Association of Real Estate Boards and President of the famous River Oaks development in Houston

that the responsibility for the form and shape the city was taking as it grew rested squarely upon the shoulders of the subdividers of land, including himself, and that this responsibility could not be shifted or changed by adoption of zoning ordinances, street plans or by any other form of legal control.

The observant subdivider commenced to see the costly mistakes made by his predecessors. He commenced to realize that what he was doing today on the ground could not be changed readily thereafter and was destined often to endure for countless generations to come.

The studious subdivider became convinced that the skill and foresight with which the restrictions, conditions and easements imposed by him upon land were drawn and thereafter enforced, were more potent forces in protecting the permanence and integrity of a residential neighborhood than all of the combined laws and regulations which any legislative body could devise.

In short, the conscientious subdivider realized that to do a creditable job it was necessary to assemble and coordinate a great variety of talent and other things, that he was the logical individual to accomplish such coordination and that he could no longer closet himself and guess at the right thing to do with a piece of land. Today, therefore, the better subdivision reflects the work of a continuing organization performing many varied activities. An attempt is made to list the essentials. These are the qualifications a prospective home-builder, or buyer, should look for in the community he has under consideration.

(1) Ample financing is the *sine qua non* of successful subdivision. Any project worth study here will endure long enough to run into a period of real estate depression. Inadequate financing forces the subdivider to develop rapidly, to sell out quickly under high pressure methods and to move on to some other project. Such subdivisions later become the blighted spots of the city.

(2) A sizable area is essential to the production of a well rounded residential development. This is perhaps the most valuable kind of protection (*Continued on page 126b*)



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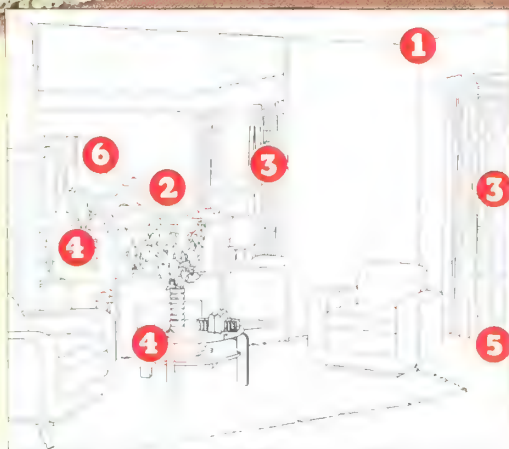
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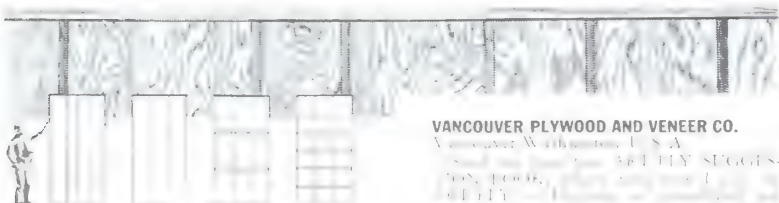


Here is a suggestion for an unusually attractive bathroom or dressing room. ART-PLY Standard Plank (SP-20) is used for the wall. The wall surface is covered with pastel color in soft, chalky finish. Panels are stenciled in modern design; drapes to harmonize.

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that can be thrown around the home and the rarest to be undertaken. Naturally it is costly, for it involves the early purchase and the patient holding of adjacent areas which are not productive of substantial revenue.

(3) The city in which the operation is undertaken should show distinct prospects of growth in both wealth and population. A static community simply will not support even the best planned efforts to create a large number of new homes.

(4) The entire acreage assembled should be planned as a whole on paper, anticipating that minor changes will be necessary. Shopping centers, schools, parks, recreational areas, et cetera, should be tentatively located in the beginning. They need not be dedicated or even improved until the time comes for their active utilization.

(5) The planning of the project on paper should be done by at least five minds working in close collaboration—a city planning expert, a civil engineer, a landscape engineer, an architect and a practical real estate man.

(6) The restrictions, conditions and easements should be drawn by a lawyer, in consultation with the engineer and the realty expert.

(7) The utilities should be planned by, and installed under the supervision of, the engineer. He, or a capable successor, should be available continuously thereafter for corrections, repairs and changes which are inevitable. This is a service of inestimable value to the resident as well as to the architect and the contractor.

(8) Close cooperation with municipal authorities should be practiced by the subdivider. In return, he is entitled to sympathetic aid and encouragement from such authorities, since he is constantly producing future values for the city. The subdivider who refuses to conform to the city plan or to the regulations of the planning commission for approval of plots should be forced to do so by legal penalties.

(9) Tree life, shrub and flower planting, grading, sodding, all properly classifiable under the term "landscaping", deserve generous appropriations and care in residential property. Trees especially are of such slow growth and are so much to be desired in and around the home that, unless they are in native abundance on the tract to be developed, they should be planted early and with careful regard to probable future planting. Nowadays a few developers are removing all trees from traffic rights-of-way and are permitting no plantings of any character to be made in curb spaces, between the curbs and the property lines of the sites proper. Such procedure is believed to facilitate traffic movement and traffic safety and to lend a more spacious aspect to the streets.

(10) When it comes to the construction of the homes, several different methods are pursued successfully. Some subdividers will not sell a vacant lot, preferring to erect the improvements themselves, offering the completed product to the public. Other developers maintain an architectural and building department, offering to the prospect as much or as little of these added services as is desired. Still another type of operation arises from the feeling of

some subdividers that they prefer to avoid these specialized fields. Under this plan of procedure the owner selects his own architect and contractor, with or without the advice of the subdivider as may be desired.

(11) Regardless of whether one of the above methods, or some modification thereof is followed, the progressive subdivider now retains what is termed "architectural control" over the structures erected within his development. This is attained by including in the deed the requirement that complete plans and specifications must be approved by the developer or his authorized jury before construction can commence. The purpose is to secure reasonable harmony without tiresome repetition in style, color and general appearance of homes, and the entire elimination of hopelessly bad design or construction which would tend to depreciate the value of other homes within the development.

(12) The present day subdivider usually keeps on hand, either completed or under construction, a group of homes for sale, which may be regarded as his stock of exhibition merchandise. These are ready-made homes, which many people prefer to acquire instead of selecting their own architect and contractor and going through the detail of having themselves fitted for a tailor-made home. The responsible subdivider clearly is in position to employ capable architects and contractors or artisans to produce the homes which he offers ready-made to the public, so that the purchaser of such a completed home from an able, experienced and reliable subdivider who is developing a large tract over a long period of time and has a substantial interest therein, ought to get a home of sound construction and good design.

It should be just as clear, however, that in getting the exact home which a family wants and can pay for, no more certain or satisfactory method has yet been devised than for the home owner to select his architect, select his contractor and above all to select the location where the investment will be best maintained and where the neighborhood is best adapted to the needs and desires of all of the members of the family. Good architects can give dependable advice as to the appropriate site and neighborhood for the location of a given home.

(13) Time was when the subdivider was expected to furnish suitable financing for those who desired to buy or build with deferred payments. This is still a possible requirement in new developments. In well established subdivisions, however, any reasonably sound mortgage finds a ready market today. Individuals and institutions seeking such investments need only be apprised of the desire for a loan to approach the prospect directly. The participation of the subdivider may, therefore, be appropriately limited to advising with his prospect, whenever requested, as to where may be had the type of loan desired.

(14) Maintenance of all public areas, at least for a period of years or until this duty can be efficiently assumed by the city, should be provided through some enforceable device (usu-

(Continued on page 128)





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## WHEN YOU BUY REAL ESTATE

CONSTRUCTION 1261

ally written into deed as lien). The fund for such purpose in all fairness should be provided pro rata by every site owner in the property, including the developer himself. Such funds should be usable for added police protection, park care, street lighting, street repair or other community need or emergency which the city is unable or unwilling for any reason to furnish.

(15) Longer blocks, larger sites and elimination of alleys are three modern trends to be noted in residential developments. Blocks are platted longer in one direction only, one thousand feet and even more where drainage is not interfered with. This permits economies in paving and reduces traffic hazards. Larger sites are resulting from the constantly increasing interest in gardens and the desire of the family to spend more time outdoors, coupled with the fact that in most districts

the cost of land per square foot is still quite low as compared to cost of the improvements. Alleys are really not needed unless sites are very small. They are unsightly, hard to keep clean and offer a strong invitation to thoughtless people to dump waste of all sorts.

(16) The lure of cheaper land and the desire to avoid taxes have been drawing a few families beyond the limits of the city to which they claim allegiance. "If we had only known," is usually the comment after a few months of rural sojourn. To live an easy and comfortable life in the country is expensive that it can be afforded only by the very wealthy. A few experiences in getting the doctor to a sick child in getting a plumber to those pipes in employing an engineer for the septic tank leave painful impressions. One may well go to the edge of his city to live, but not beyond it.

## WHY YOU SHOULD BUILD NOW

CONSTRUCTION 1262

As a general rule, overhead costs increase in about the same ratio that material and labor costs increase. This is true in that architects' fees, profits, financing, insurance costs, etc., are all figured as a percentage of the cost of the building. If a contractor figures a 15% profit for himself and construction costs double, his profit will double on the construction of the building. In addition to the general increase in overhead which can be expected because of this percentage relationship, we believe the following factors are important:

As architects become busier, some may not be able to spend the same amount of time on either plans or supervision which they can now spend. While the percentage they charge may not be as great two or three years from now, because of the volume of business the service they render may not be so complete. During the depression contractors and subcontractors were taking work primarily to furnish employment for themselves and their organizations. Competitive conditions were such that very little profit could be figured on any construction job, and many were figured so closely that, when the work was finally finished, the contractor and subcontractors found that they had spent their own time for nothing.

This condition will not continue. In fact, there is sufficient work at the present time for the limited number of competent people now in the construction field to make it possible for these groups to figure an actual profit on their work. As building volume develops, larger and larger profits will be figured, and made, in all branches of the construction field.

There will probably be little change in permit costs, in taxes during construction, or in insurance. There will be upward revisions in interest rates and there will be in all probability increased fees for securing construction loans. Interest rates at the present time are unusually low, as a study we have just completed on mortgage interest rates from 1879 to the present

shows quite strikingly. As the demand for loans increases, interest rates will again increase. If this does happen, it will be the first time since the Civil War that increasing volume of mortgage loans has not resulted in a higher rate.

We could summarize our opinion in regard to building costs during the next four or five years thus:

1. We believe that building materials will increase in price until they will probably exceed by a considerable percentage the levels of the last boom.

2. Labor costs will increase materially due to excessive competition for skilled mechanics, with greater independence in their attitude and lower efficiency in their work. The use of many semi-skilled mechanics will increase spoilage and decrease output per hour still further. Increased unionization in the residential field will still further increase labor costs.

3. Overhead. Profits all along the line from the drawing of plans to the finishing of the building will increase during the next few years. Interest rates are now at the low, and both interest rates and fees for securing construction loans will show an upward trend during the next few years.

One other factor, which finds a particular place in the foregoing classification, but which we think of considerable importance, is the probability of a considerable degree of inflation during the next few years, which will reduce the purchasing power of all cash, bonds, and other types of fixed obligations. We believe that transfer of some assets of this type to either good common stocks or real estate equities will conserve principle through the increase in prices of these items as inflation gets under way.

We are firmly convinced that, if a family intends to build a home, a saving will be made by building now rather than by postponing its construction until building volume has increased. We doubt whether another opportunity to build at a cost no higher than the present will present itself during the next fifteen to twenty years.



# A GEM of a KITCHEN



This kitchen was designed by Virginia Hart, Kitchen Planning Consultant for American Gas Association. RANGE—This handsome Magic Chef Range is topped off with Monel. Made by the American Stove Co., Cleveland, Ohio. TABLE—Credit for this Monel-topped "Smart-line" table goes to Mutschler Bros. Co., Napanee, Ind. SINK—One of 57 Monel sink models manufactured by Whitehead Metal Products Co. of New York, Inc. CABINETS—The steel wall cabinets and the Monel-topped cabinet on the right were also made by Whitehead.

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*...in just the right setting*

Some women will say to themselves at this point "Monel must be frightfully expensive. I don't believe I could afford it. But I'll go 'round anyway and see just how much it really is." Such women, of course, get the surprise of their lives when they find how low the actual prices are.

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facturers and distributors of Monel sinks and tanks. Their experts will draw up complete floor plans for a modern, work-saving kitchen. Write Whitehead to-day.

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## F. H. A. FINANCING METHODS

IN THE past, it was expensive to borrow more than 50 or 60 per cent of the cost of a new house. It would be ideal, perhaps, if no one ever had to borrow as much as that, but unfortunately the saving habits of so many of us preclude the accumulation of large amounts.

The Federal Housing Administration believes that if a person has as much as 20 per cent of the cost of a house (including the land), some convenient way should be available for him to build or buy it. Thus if you have \$4,000 or land costing that much, the FHA is willing to help you acquire a place that would cost not more than \$20,000. But it insists that the loan be paid back in equal monthly installments, even though it may take you as many as 20 years to pay it all back. This principle of payment is called amortization.

Mortgage interest rates throughout the country vary widely, running as low as 5½ per cent in New England and the Middle Atlantic States, and as high as 8 to 15 per cent in the Southwest. The FHA has fixed a blanket rate of interest for the entire country of 5 per cent but it has added to the 5 per cent a yearly charge of ½ of 1 per cent to take care of the expenses involved in handling the mortgage (called a service charge) and another ½ of 1 per cent to cover the cost of mortgage insurance. There is a difference, however, between the two halves of one per cent. The insurance premium is figured on the basis of the amount of the original mortgage, and the service charge is figured on the basis of the amount that is still owed each year.

For instance, on a \$10,000 mortgage, you would have to pay about \$50 each year as an insurance premium but for the service charge you would have to pay what would amount to \$50 for the first year only, about \$47.50 the next year, \$45 the next and by the twentieth year you would only be paying about \$2.50 as a service charge.

To simplify the whole business, the bank from which you borrow (the FHA does not lend any money; you still have to borrow the money from

a local bank, building and loan association or mortgage company) adds up everything that you would have to pay during the life of the loan, divides it by as many months as the loan is to run, and supplies you with a figure you have to pay each month.

And the FHA goes a step further. To relieve you of the difficulty of having to make other payments, it requires the bank to add to the monthly payments one twelfth of the yearly taxes and the fire insurance on the house. So that the payments you make every month take care of all expenses except coal and repairs.

To illustrate, let us assume houses of three different sizes, on which there would be mortgages of \$5,000, \$10,000, and \$15,000, running for either 15 or 20 years. At the end of this article are tables showing all the items which enter into the calculations. The totals in each case give the monthly payments, first figured over a period of fifteen years, second, over twenty years.

If you are contemplating the building of a home, the procedure is reasonably simple. You may apply for a mortgage loan either directly to a local bank, mortgage company, building and loan association, or any other financial institution that is cooperating with the Federal Housing Administration. In collaboration with your architect, the application blank is filled out and returned. If, through lack of funds or other reasons, the institution with which you normally do business refuses to accept your application, you may then apply to the local office of the Federal Housing Administration for a mortgage insurance commitment. That is, the FHA will, if your plans and specifications meet its approval, agree to insure the mortgage when it is made. Armed with such a commitment, it will be comparatively easy to get a bank to make the loan.

If you wish to buy a home that is already built, the same procedure can be followed. If the house is new, the charges are exactly the same. If it is old, and there is a mortgage on it already, the charges are slightly higher.

ITEMS	\$5,000 LOAN		\$10,000 LOAN		\$15,000 LOAN	
F.H.A. appraised value of home	\$6,250		\$12,500		\$18,750	
Loan	5,000		10,000		15,000	
Percentage of value loaned	80%		80%		80%	
Interest rate	5%		5%		5%	
Service on decreasing balances	½ of 1% per year		½ of 1% per year		½ of 1% per year	
M't'g. ins. premium on original face value	½ of 1%		½ of 1%		½ of 1%	
	Payments per mo.		Payments per mo.		Payments per mo.	
	15 Years	20 Years	15 Years	20 Years	15 Years	20 Years
Interest and principal	\$39.55	\$33.00	\$79.10	\$66.00	\$118.65	\$99.00
Service charge	1.30	1.40	2.60	2.80	3.90	4.20
Mortgage insurance premium	2.10	2.10	4.20	4.20	6.30	6.30
Sub-total	\$42.95	\$36.50	\$85.90	\$73.00	\$128.85	\$109.50
Taxes (at 2% appraised value)	10.43	10.43	20.84	20.84	31.29	31.29
*Fire insurance	2.00	2.00	4.00	4.00	6.00	6.00
**Total	\$55.38	\$48.93	\$110.74	\$97.84	\$166.14	\$146.79

\*Fire insurance figures at ½ of 1% annually on an assumed value of \$4,800, \$9,600 and \$14,400 for the house as distinguished from the lot.

\*\*In order to make this total comparable with rent, an item for upkeep, say 1½% annually of the value of the house, should be added.





Concrete home of Mr. and Mrs. H. Ralph Heidelberg, Forest Drive and Rolling Road, Catonsville, Maryland. Designed and built by John Earley.

**A SHIELD  
AGAINST THE FLAMING  
SWORD OF FIRE...  
A CONCRETE  
HOME**

WHEN the whining shriek of the fire siren rings in your ears, how good it is to know that your loved ones are safe in the shelter of a concrete home! For concrete won't burn. It stands secure against fire just as it resists the insidious boring of termites, the destructive force of storms and the slow onslaught of decay.

Such protection is undeniably worth a lot of money—and you might seem justified in assuming that it costs quite a lot. *But it doesn't!* For a home in the \$6500 price range, as an example, firesafe concrete construction adds only a few dollars per month to the payments. And that small expenditure is more than made up by savings in slower depreciation and lower upkeep costs.

Of course your concrete home can be in any architectural style or any color you choose. And it will be a lovely, livable home that will remain free from annoying faults. It will be

snug and dry in winter and cool in summer. Write for free booklet, "*Designed for Concrete*," showing 55 homes by leading architects.

**How to Get a Concrete Home**

Ask a nearby concrete products man or concrete contractor for names of architects and builders experienced in concrete.

Tell the architect you select that you want concrete walls, floors and a fire-safe roof.

Have your plans figured by one of the rapidly growing number of builders and realtors who have built concrete homes or who are specializing in this type of construction. As a rule you will get the best bid and the best job from a builder experienced in concrete construction. Let nothing shake your determination to obtain the best value for your home-building dollar in today's market...

**A FIRE-SAFE CONCRETE HOME.**

**PORTLAND CEMENT ASSOCIATION**

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# PLAN A

## Step-Saving Kitchen

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The heart of your new, scientific kitchen will be a Crane *Sunnyday* Sink, of course. Here's the sink that science built to save you steps and make your work easier.

Enclosed in its cabinet of gleaming beauty, the *Sunnyday* has storage space for everything—you can even have refuse receivers and towel dryers. There are out-of-the-way faucets—swinging spout—rinsing and vegetable spray. There are depressed drainboards—a stemware drying ledge.

It's easy for you to have a modern, convenient kitchen with this Crane *Sunnyday* Sink and with the new, easy-to-use planning guide just made available to homeowners. The coupon will bring you a copy.

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## FARMHOUSE REBORN

A new brick dress for a fine old structure



IN THIS section of our Portfolio of Houses we present a number of interesting remodelling operations which show the possibilities in reclaiming ancient and, sometimes, horrible houses. On these two pages are photographs of the remodelling done by Dr. and Mrs. H. Sheridan Baketel to an old farmhouse at Pottersville, N. J. Wings have been added and whitewashed bricks cover the clapboard walls but the picturesque simplicity of the old house, and its informal background, have been preserved. The garage is built with an unusual arrangement of doors opening front and rear so that a car can proceed through it to the farm beyond. The driver never need back out. This house is now the property of Mr. Charles A. Heiss



THE ENTRANCE gable was extended to the full height of the house and its dignity enhanced by a fine old doorway, brought from New City, New York, where it belonged to an Inn that flourished in Colonial days. A mill stone flanked by iron railings is the front door step



AT THE right is shown the stone stairway that leads down from the living room to the terrace. In a climate where autumn comes early and evenings are cool before summer is ended, a fireplace on the terrace becomes an attractive social center. This was built by the new owners



is picturesque arch which  
gives a view of the house at  
rear of the garage is actually  
a glorified cellar door. The  
present owners have transform-  
ed the old room into a tap-room  
which is shown in detail below



A NARROW stone stairway  
from the living room leads  
down to a flagstone terrace at  
the south side of the house.  
This looks out across an in-  
formal garden in which an-  
nuals and perennials form a  
gay procession of color against  
the dark green of Arborvitae



IN ITS original state, the old house had the essential sim-  
plicity and good construction which is the basis for the  
happiest remodeling adventures. The result, in this case,  
has the distinction of being successful without being obvious



EXPOSED beams, cypress walls and flagstone floor  
the tap room have created a perfect setting  
for Dr. Baketel's interesting collection of primi-  
tive early American furniture and implements

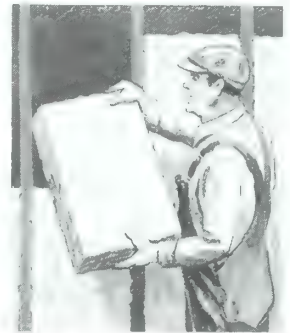


THE visitor approaching your home, gets  
his first impressions from color and line.  
But as he comes closer, new qualities become  
equally important—the textures of the build-  
ing materials.

On the home pictured above the roof is of  
Eternit Gothic Shingles with the rare beauty  
of rugged rock; the sidewalls are of Eternit  
Timbertex, reproducing weathered cypress.  
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| <input type="checkbox"/> 'Newtile' for bath<br>and kitchen walls | <input type="checkbox"/> Rock Wool<br>House Insulation    |

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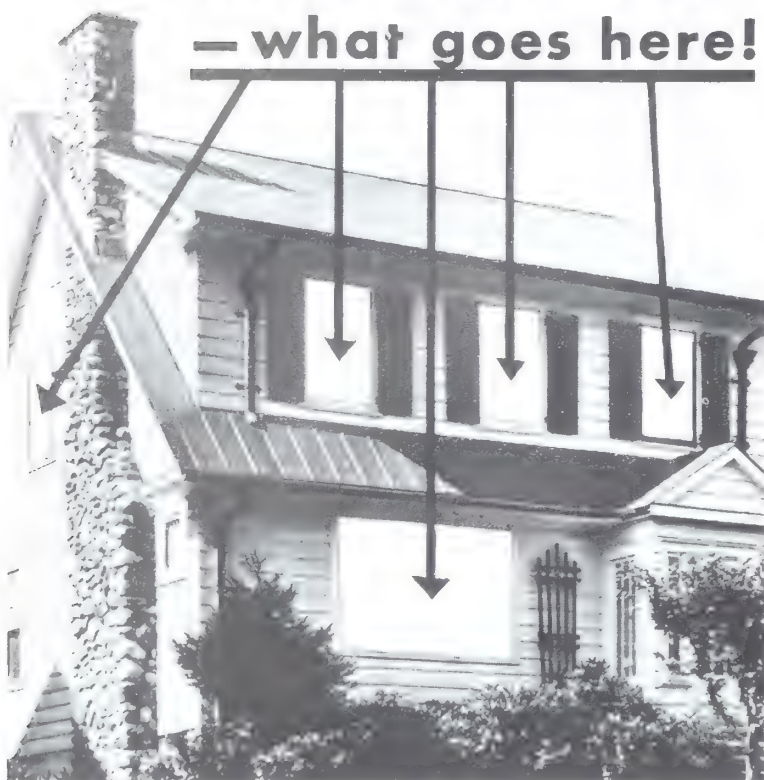
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Before and after views of the library that was once a school and is now a pleasant place for work, study or after-dinner gatherings. To match the main house, the library is painted yellow with green blinds and white trim.



FEW characteristics of New England are more endearing than its sense of continuity with the past, and this feeling extends not only back into its own, but into England's past. Nowhere could this be more aptly illustrated than in the library-house of Mr. and Mrs. Richard Walden Hale of Strawberry Hill in Dover, Massachusetts, a country suburb of Boston. The name suggests Horace Walpole's famous estate, but it antedated him by some three-quarters of a century, for by 1680 the townsfolk of Dedham, which was founded in 1636, were already using it. The name was given because wild strawberries grew on the hill, under the forest where settlers burned the land to get forage for their cattle.

This library served for fifty-odd years as the East School in Dover. It had been untenanted for about ten years when the Hales bought it and had it remodelled and moved to a position across the driveway from the rambling New England farmhouse, 110 years old, that is their home. Architecturally it harmonizes perfectly with the house, and though it is only 23' x 33' its excellent proportions, generous windows, vaulted ceiling and simple interior woodwork give it distinction in its own right. It is painted yellow, with white trim and green blinds, to match the house.

Remodelling was done by Howe, Manning & Almy of Boston. The building was placed so as to face away from the house, and the first step in reconstruction was to replace the existing narrow front door with a glass-paned one, and then to put in another—also glass-paned but double-size—next to it. This large door opens into a shallow closet which adjoined the little entrance vestibule, so that when the interior doors to closet and vestibule are left open, as they almost always are, sun pours into the library through the glass doors, as well as through the windows on each side wall. A new fan-



## STRAWBERRY HILL

light in the front gable lights the tiny attic, and new cupboards and bookcases are built on the back and side walls. A new covered stone terrace connects the back door with a previously existing porte-cochère.

Like the house, the library has the flavor of New England's past. It is heated by a stove brought from Canada, the kind used in logging camps, burning three-foot logs; the stove is decorated with reproductions of pages from the New England Primer designed by R. Clipston Sturgis, the Boston artist. He chose "Whales in the Sea", "The Moon Gives Light", "The Eagle's Flight" and "The Squirrel". A chair in the library belonged to Nicholas Sever, Harvard tutor for whom Sever Hall at Harvard is named, and much of whose family silver is also part of Mr. Hale's inheritance. Another chair, about 100 years old and from New York, was a gift from the daughter-in-law of the founder of the Astor fortune to Mrs. Hale's grandfather, who at that time was the Astors' physician, as well as next-door neighbor.

The library also has the flavor of Old England, derived chiefly from the fact that, like the house, it has furniture, brocades and other furnishings brought by Mr. Hale from his family home, King's Walden, in Hertfordshire. Among these are some of the Jacobean chairs pictured in two water colors on the library walls, showing two rooms in King's Walden. Also from there is a portrait by Enoch Seaman (the Dutch Zuyman) of Mary Hale, maid of honor to Queen Anne, and one by Kneller of Sir Bernard Hale, puisne-baron of the English Exchequer and, in 1722, chief baron of the Exchequer in Ireland. A collection of fire-buckets is from Lansdowne House; Mr. Hale purchased them, as well as some of the particularly beautiful brocades in the main house, at auction after Lord Lansdowne's death.

GWENDOLINE KEENE

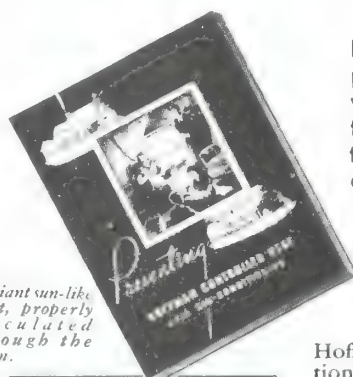


One particularly appealing feature of the old library was the carefully designed vaulted ceiling. This has been retained. On winter days heating is accomplished by means of a stove brought

from Canada, the kind used in logging camps. The furniture includes many interesting pieces, some English and some Colonial. The remodelling was done by Howe, Manning & Almy, architects



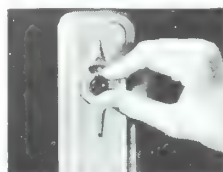
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*In restoring this house at Ithaca, Penna., only two coats of Cabot's DOUBLE-WHITE were used to cover old brown paint. Architects, DeArmond, Ashmead & Brickley.*



*DOUBLE-WHITE on brick in a striking house at Burlingame, Calif. Hall and Proetz and William W. Wurster, Associated Architects.*



*A charming cottage of the Cape Cod type at Scituate, Mass., painted with gleaming, brilliant Cabot's DOUBLE-WHITE. The architect is Royal Barry Wills.*

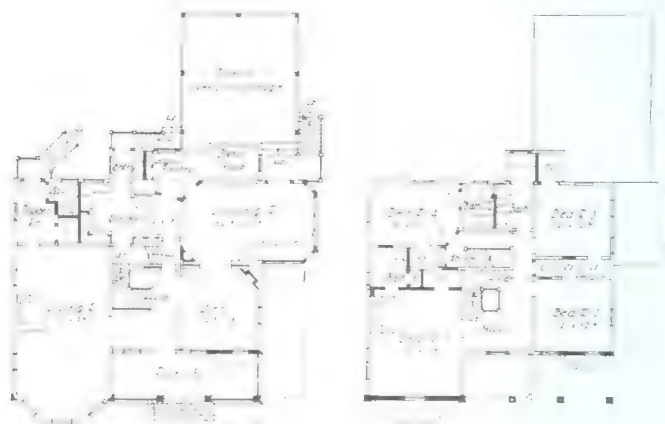
## Cabot's DOUBLE-WHITE

and Gloss Collopakes  
(COLLOIDAL PAINTS)

## METAMORPHOSIS



THIS attractive Colonial home in Glen Ridge, N. J. was originally built in the era known as Victorian and appeared as shown below. By careful study, the architect, Maxwell Kimball, was able to increase the resale value of the house by far more than the cost of alterations.



TYPICAL of the 80's and 90's, the old house was dark, wasteful of space. Note, in the plans shown above, the skillful changes made in the plan in order to give the rooms better proportion and to adapt the house to the practical requirements of the modern way of living.





## SUM AND SUBSTANCE



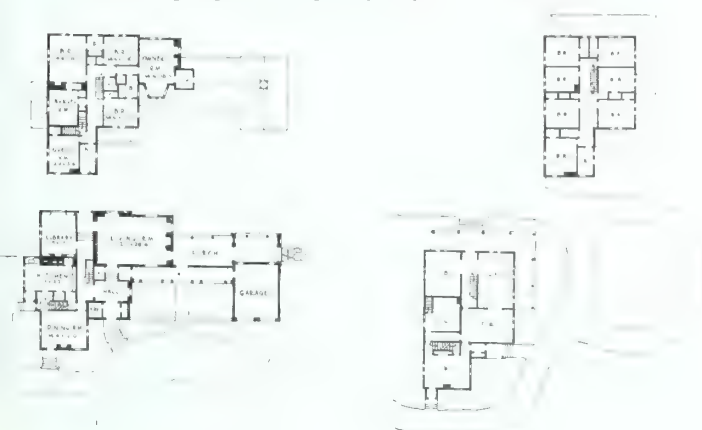
ADDITION and subtraction are the mathematics of remodeling. At first glance this attractive home at Plandome, N. Y., may appear to bear no relationship to the rather stilted, box-like structure shown below



COMPARING the view shown here with the picture below, the outlines of the old homestead can be detected. But note that, with its additions and changes in detail, it appears to be much closer to the ground



IN THE plans of the new house, at the left below, we find that the architect, James C. Mackenzie, provided a large living room and porch, facing the view; dining room with Eastern exposure; a two-car attached garage and a greatly improved second floor



## Automatic Coal Heat is Best

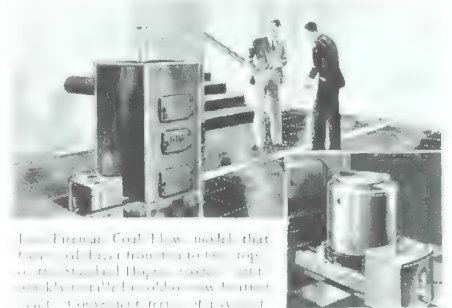
THEY quit hand-firing in the home of Phil E. Schmutzler got on the automatic side—installed an Iron Fireman automatic coal burner for luxurious, self-regulating automatic heat. Fuel bills have dropped 22%. Room temperatures have been held steady, at the exact degree wanted, night and day. Mrs. Schmutzler is so well pleased with the way the house is heated—with the clean, quiet operation—that she would rather give up any other electrical appliance than part with Iron Fireman.

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Iron Fireman is equally at home in a small cottage or a large residence; in a warm air furnace, or in a hot water, steam, or vapor-vacuum boiler. Burns small, low-cost sizes of coal. No waste—soot, smoke, dust or film. Iron Fireman soon pays for itself—in comfort, health, reduced labor and fuel bills. It leads the field in fine design and sound construction. Installation can be made quickly. Purchase may be made on a convenient monthly plan or on an F.H.A. loan. Call your nearest dealer today. Ask for a free survey of your firing needs and cost estimate. Or write for literature. Iron Fireman Mfg. Company, Portland, Oregon; Cleveland, Ohio; Toronto, Canada. Dealers everywhere.



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# BUILDING

**A21. HODGSON HOUSES**—A look at photographs of ready-to-put-up houses, with their floor plans, dimensions, prices—all information complete, even to a letter telling how many years they have been lived in. It answers all questions about every type of ready-made house from a play house to an ample house. E. F. HODGSON COMPANY



# BOOKLETS

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**THE NEW AMERICAN GARAGE** is an all-steel Rol-top door that opens upward in space at a touch, in any weather. If you want to know just this not-too-expensive door can do for your new or old garage, of course you want booklet. **THE KINNEAR MFG. Co.**

**CLOSE THE WINDOW**—but how, is an out-swinging casement type located over a kitchen sink? The average housewife's arms don't reach that far. Here is a window that casement windows used in the house—casement hardware necessary, an item too often overlooked in remodeling a house. Every owner and remodeler should be familiar with this booklet. **CASEMENT HARDWARE COMPANY.**

**THE LIGHT SEALAIR** is an illuminating booklet on a new type of window that comes completely assembled—a frame of aluminum or bronze, operating at the touch of a finger—weather-tight, and proof against rust, swelling, sticking or rattling! **SEALAIR COMPANY.**

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**FOR BETTER LIVING**, G. E. invites you to "come out of the kitchen and into life". . . showing such perfect electrical kitchens that you'll want for the first time to stay in and enjoy the kitchen! The booklet shows how easily the entire equipment can be acquired, and gives you close-up of the new G. E. refrigerators. **GENERAL ELECTRIC Co.**

**MONEL METAL** in the Modern Kitchen is a booklet of inspired ideas and practical plans for the finest of modern kitchens. With before-and-after photographs, estimates, and a "thumb-nail history" of monel metal, it answers all your questions about the uses and advantages of this unique modern metal. **THE INTERNATIONAL NICKEL Co.**

**WORK-SAVING KITCHENS** is a modern kitchen book that analyzes the problem of planning a perfect kitchen, gives you photographs, with accurate dimensions and captions of all equipment and offers expert kitchen-planning service. **WHITE-METAL PRODUCTS Co.**

**MODERN BATHROOMS FOR DRAB** takes the much-neglected, drab old bathrooms, and shows how to make them bright and modern without expending a fortune. With color Church Sani-Seats as one expensive starting point, a noted author on bathroom decoration goes on to suggest ideas for complete rejuvenation. **C. F. BROWN MFG. Co.**

**FOR THE HOME OF TODAY** is a colorful and profusely illustrated booklet that helps in planning your plumbing and heating for bathrooms and kitchens, new

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**A30. THE NEW T/N** one piece water closet is shown in a folder that gives important points of information on this modern fixture for your bathroom. In white or color, low set so that it can be installed in corners, under stairs or windows; quiet, sanitary, and economical in its use of water. **W. A. CASE & SON.**

**A31. THE METALCRAFT LINE** is a catalog of modern steel kitchen cabinets, beautifully finished in a durable glossy enamel in white or colors. They offer an easy method of remodeling an old kitchen. **EXCEL METAL CABINET Co.**

**A32. PERSONALITY BATHROOMS AND CHARACTER KITCHENS** is an exciting and colorful booklet. You'll want it for brilliant new ideas, if you're going to build, or to transform an old bathroom or kitchen. All these have walls of Carrara glass that's as practical as it is beautiful. **PITTSBURGH PLATE GLASS Co.**

**A33. VITROLITE BATHROOMS AND KITCHENS:** wainscoting, walls and ceilings of "structural" glass in stunning colors gleam with luxurious beauty that looks far more expensive than it really is. In remodeling, the glass walls can be applied right over old walls, with plastic cement. **LIBBEY OWENS FORD.**

**A34. PLANNED PLUMBING AND HEATING** starts with bathrooms and kitchens—their color schemes—their planning—and the new type equipment and fixtures to make them compactly efficient—and charming. To solve heating problems, this Kohler booklet also shows modern boilers, both for solid fuel and for oil. **KOHLER Co.**

## Air Conditioning & Heating

**A35. THIS NEW COMFORT** will help you to understand exactly what the modern air-conditioning system can do for a home—make it proof against wind and weather—provide warmth without work—and all-year indoor fresh air. It diagrams complete house plans that you can really understand. **AMERICAN RADIATOR Co.**

**A36. THE PIERCE** oil burning boiler uses a 5-way heat travel system to get "more heat from the same amount of oil." A glimpse of the interior shows the important features of this modern, completely automatic boiler. **PIERCE BUTLER RADIATOR CORPORATION.**

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# EVER THINK OF DOCTORING THE HOUSE?

**ANOTHER COLD?** Another weary round of sniffing, sneezing, dosing?

Send for J-M's free book that tells you how to "doctor" the house instead of the family—how J-M Rock Wool Home Insulation helps get rid of chilly rooms and drafty floors—how it helps maintain healthful, uniform temperatures throughout the house . . . and at the same time saves up to 30% on winter fuel bills—and keeps your house up to 15° cooler even in the hottest summer weather.

This book also explains why J-M Rock Wool is the most effective home insulation you can buy. "Blown" under pressure into empty wall and attic spaces by your local J-M Home-Insulation contractor, a trained expert, J-M Rock Wool gives you full thickness, correct density, a uniform barrier to the passage of heat. No voids or thin spots, no "fluffed-up" areas to mar its efficiency. J-M Rock Wool won't rot, corrode or settle, and it won't burn.

Get after sneezes and sniffles the J-M way—mail the coupon.

You can finance your J-M Rock Wool Home Insulation with convenient monthly payments under the terms of the J-M Million-Dollar-to-Lend Plan

## JOHNS-MANVILLE

*Ful-Thick Rock Wool Home Insulation*



**FREE BOOK** tells the complete fascinating story about J-M Home Insulation.

**MAIL THE COUPON**

JOHNS-MANVILLE, Dept. HG-2, 22 East 40th St., New York. Send FREE illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home ☐ for new construction ☐ (please check).

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

HG 2-37

As the supply of many of these booklets is limited, we can not guarantee that inquiries can be filled if received later than two months after appearance of the announcement.)





## BOUQUETS... from owners of Hodgson Prefabricated Houses



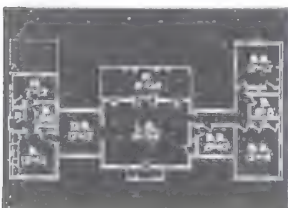
"The fact that we are considering a fourth speaks for itself . . ."

"We passed through the tail-end of a hurricane without even a window rattling."

"Our Hodgson House is by far the most attractive and practical in our 12 years of married life."

"As an all-year-round house, it has been perfectly satisfactory—warm in winter, cool in summer."

The Hodgson Portfolio shows many house-plans now in use. But the Hodgson Architectural Staff can design your house, your way, from the ground up, if none in our portfolio meets your needs. Shipments anywhere. See our indoor colonies in New York or Boston. Furnished year-round homes, greenhouses, garages, garden equipment, etc. Or write for the NEW 1937 Catalog HG-11.



## HODGSON HOUSES

E. F. Hodgson Co., 1108 Commonwealth Ave.,  
Boston, Mass. • 730 Fifth Ave., New York

## EXPERTS AT YOUR SERVICE ... for ten cents

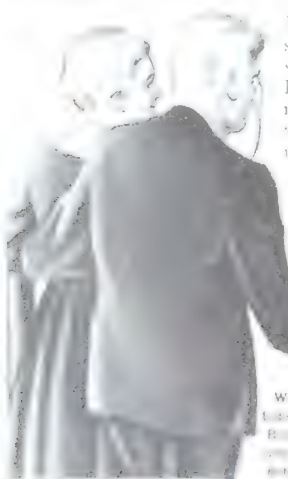
A booklet, "House & Garden Suggestions for Modernizing," is a booklet that will help you to select the one you can build in your basement. (To make space, you need only switch from Williams Oil-O-Matic heating and, or, air conditioning. Williams Oil-O-Matic Heating Co.,

of your house, and add dollars to its value, you'll fully appreciate the Handy Check, Letting Research, and the help of House & Garden.

## House & Garden Suggestions for Modernizing

Send ten cents to: House & Garden, 420 Lexington Ave., N. Y. C.

## A "LIFT" for the Older Folk!



Why put up with climbing stair climbing when it is so easy to install a Shepard HomeLIFT—the automatic home elevator? Just push a button—up or down—and you're there. A boon to invalids and older folk who lack strength or health to climb stairs. Operation simple, safe, and reliable. A must for old homes.

THE SHEPARD ELEVATOR COMPANY  
Builders of Finest Office and Hotel Elevators  
2429 Colerain Ave. Cincinnati, Ohio

**SHEPARD  
HomeLIFT**  
PATENTED IN U.S. TRADEMARK REGISTERED

(Continued from page 139)

**A38. AIRE-FLO AIR-CONDITIONING** describes the story of what you can expect of an air conditioning system today. And it describes the Aire-Flo system that can be bought complete or added to your present heater. The Linton Heating Company.

**A39. MOUNTAIN FRESH.** Ocean Bathed Climate at Home is made possible so that you can combine the air-cool breeze with sun and sunshine at your pleasure. This booklet tells just what the Sunbeam Air Conditioning Unit does for your home and how the oil-coal gas combination makes work. The Fox Furnace Co.

**A40. FULL OIL FACTS** tell how to get most out of your oil burner for the least cost. By really knowing something about the fuel you put into it. It's non-technical and full of interesting facts. The Oil & Power Co.

**A41. AUTOMATIC HEAT** with Stokel gives you accurately controlled temperature and accurately controlled coal consumption using less coal and less expensive coal! Here's the story of the exclusive features. Stokel Heating Co.

**A42. TRANE SYSTEMS** of heating and air conditioning provide modern homes with a steady supply of properly conditioned air—heated or cooled, humidified or de-humidified—and cleaned. Whether you're mechanically inclined or not, you can grasp this description of how it's done. THE TRANE COMPANY.

**A43. HOW TO ADD A ROOM TO YOUR HOME** gives you suggestions for interesting rooms from which to select the one you can build in your basement. (To make space, you need only switch from Williams Oil-O-Matic heating and, or, air conditioning. Williams Oil-O-Matic Heating Co.,

**A44. GAR-WOOD AIR-CONDITIONING GUIDE** is an introduction into the theory, science and practice of air-conditioning installation and operation—a simple, easy-to-understand, practical guide for the practical man who is not an engineer. It is a guide to the Gar-Wood Air-Conditioning Co.,

**A45. BURNHAM HOME HEATING.** HELPS told in a Friendly Way will help you to select the one you can build in your basement. (To make space, you need only switch from Williams Oil-O-Matic heating and, or, air conditioning. Williams Oil-O-Matic Heating Co.,

**A46. THIS THING CALLED AUTOMATIC HEATING AND AIR-CONDITIONING** is a very informative booklet for the home owner. Starting with the history of fire and its use among primitive people, it goes on to explain the operation of the Thermostat and oil burner, gas burner and stoker controls. Several pages of illustrations and text are devoted to air conditioning. The Radiant Co.,

**A47. WESTINGHOUSE AIR-CONDITIONING** explains by photographs, diagrams and descriptions, the operation of the Mobilair Unit. It is self-contained in an all-metal cabinet, with a walnut finish. Low in height, the cabinet may be placed beneath the window. Westinghouse Electric & Mfg. Co.

**A48. IF YOU BURN COAL** you can have automatic heat and year 'round air conditioning with the modern coal-burning air conditioning furnace described in this booklet. It saves fuel by stoking efficiently and by using low priced types of coal! The Radiant Co.,

**A49. HEATILATOR** tells of a new method of the principle of the warm radiator to circulate heat throughout your home, instead of heating your home with your back to the fire. It is really a fire around which any sort of fireplace can be built! HEATILATOR Co.

**A50. THE CARRIER WEATHERMASTER** manufactures weather for the whole year 'round. Learn from this an illustrated booklet of more than 100 pictures how it works and what it does. CARRIER CORP.

**A51. BUILD FOR THE FUTURE.** The advice comes from the maker of a "custom-made" air conditioner, which is factory engineered and fabricated, but is also coordinated at the factory into a streamlined unit that exactly suits the needs of your home. Learn from this booklet how it works and what it does. THE REYNOLDS CO.

**A52. OIL EIGHTY AUTOMATIC** is a booklet that tells you how to save on complete heating unit, as efficient as its brothers—the Fitzgibbons boilers that supply more heat-per-gallon-of-fuel for big buildings. See its inside workings and fuel-saving features. FITZGIBBONS BOILER CO.

## Roofing

**A53. HOMES OF ENDURING BEAUTY** with Color and Chockful of information and ideas is Weatherbest's book of homes. For those who are building, or modeling an old house to give it new life and charm, it shows what can be done with stained shingles cut from the best of the old. WEATHERBEST CO.

**A54. RADIANT BEAUTY** Year after Year . . . gives you some charming color schemes for the exterior of your house, some helpful pointers on painting and word on the penny-wise and pound-fool treatment that some people give to walls and roofs. CREO-DIPT Co.

**A55. BEAUTY WITH PERMANENCE** is the theme of the story of Kenmar copper shingles. As easy to lay as wooden shingles, they have the age-old charm of copper, to cost, since they have the virtue of living longer than the house itself, with no repairs needed, they also have the virtue of economy in the long run. THE NEW HAVEN COPPER COMPANY.

**A56. THE NEW GOTHIC and TIMBER** TEX shingles are described in an illustrated leaflet, giving you an idea of the interesting new colors and textures in roofing that are available today. The one type has a graining like aged cypress. The other is in random widths and with staggered butts for individuality. Both are ageless and fireproof. THE RUBENID COMPANY.

## Hardware

**A57. EARLY ENGLISH AND COLONIAL HARDWARE** shows all sorts of handles, hinges, knockers and knobs for the homebuilder who takes with proper seriousness, the question of selecting good hardware with fine modern mechanism—a correct period design. Here are more than a dozen designs in matched ensembles. P. & F. CORBIN CO.

**A58. FOR CAREFREE DOORS** that won't sag or slam—windows that won't jam for screens, that go on and off in a jiffy—study the hardware problem before you start to build. This little book makes an interesting text! THE STANLEY WORKS.

## Elevators

**A59. FIVE TYPES of Residence Elevators** offer release to the invalid or aged confined by hard-to-climb stairs. This booklet describes handpower elevators, and electric



## New Comfort for your Recreation Room



## This FIREPLACE circulates heat...

Enjoy the friendly cheer of a beautiful fireplace, plus the practical efficiency of a heating unit that quickly warms every corner of the room. Build any style fireplace you like around the Heatilator—it will circulate heat, WILL NOT SMOKE.

Solves the heating problem in basement recreation rooms. Ideal, too, for living rooms, bedrooms, libraries, dens. Makes summer camps usable weeks longer each year.

### Thousands in Use

The Heatilator is a metal form concealed in the masonry. Fire box, damper, smoke dome and down-draft shell are all included in the unit. A complete Heatilator Fireplace with modern heating efficiency costs but little more than an ordinary fireplace.

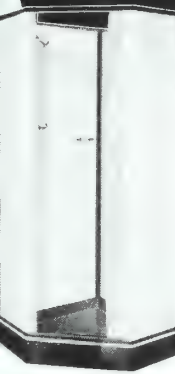
WRITE for details. Tell us if you are building a new or re-building an old fireplace.

HEATILATOR CO.  
692 E. Brighton Ave.  
Syracuse, N. Y.



## Heatilator Fireplace

## An Extra Bath NOW-OR WHEN YOU BUILD



In space only 3 feet square a Weisway cabinet shower gives you the convenience and added livability of a complete extra bath—right now in your present home, or when you build. Guaranteed permanently leakproof; easily, quickly installed. Gleaming vitreous porcelain or baked enamel walls. Patented porcelain enamel

Foot-Grip, No-Slip floor. Models suitable for luxurious homes or simplest cottage.

Mail Coupon Now for Free Book, explaining how you may have an extra bath at small cost.

**WEISWAY**  
Cabinet Showers

FREE BOOK

HENRY WEIS MFG. CO., INC.  
209 Oak Street, Elkhart, Indiana  
Without obligation send Free Book and detailed information about Weisway cabinet showers. [ ] for my present home. [ ] new home.

Name \_\_\_\_\_  
Street \_\_\_\_\_ State \_\_\_\_\_  
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# BOOKLETS

ones that run on the house current. They travel the stairs, fit into a stairwell, or occupy a small closet space. SENDWICH MACHINE WORKS.

**A60. PERSONAL SERVICE ELEVATORS** take up little space and may be fitted into almost any house, old or new. Sketches and miniature floor plans show advantageous locations for these elevators. OTIS ELEVATOR COMPANY.

**A61. THE HOME ELEVATOR PROBLEM** is solved (without extensive alterations) by the "Elevette" that's located in a stairwell, a closet or a corner of the room. Or by the "Inclin-ator" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! INCLINATOR COMPANY OF AMERICA.

**A62. THE SHEPARD HOME LIFT** is a small automatic home elevator requiring only a hole in the floor and an electric outlet for its installation. See this folder for sizes and price. THE SHEPARD ELEVATOR COMPANY.

### Fences

**A63. ANCHOR FENCES** for your lawn and garden are of chain link, or pickets or palings—all of them sightly as they are safe! And they're easy to put up. If you have a baby or a dog, you'll be interested, too, in the quickly put together safety pens. ANCHOR POST FENCE CO.

**A64. DUBOIS WOVEN WOOD FENCE** is made in France for garden privacy with charm! It's made of pointed chestnut

saplings in heights from 18 to 36 inches. Photographs suggest attractive ways to use it. DUBOIS FENCE & GARDEN CO.

**A65. STEWART FENCES** define your property lines, enclose your tennis courts, safeguard your grounds! The choice includes not only the sturdy and practical chain link, but plain and ornamental iron fences and gates of many attractive types. THE STEWART IRON WORKS CO.

**A66. RUSTICRAFT FENCES** is an attractive booklet that gives you something to think about and plan for now, for action in the spring. It gives you photographs and specific information on attractive fences of many types for your home or estate. RUSTICRAFT FENCE CO.

### Miscellaneous

**A67. GAY FLOORS** for Basement Playrooms offer a problem that's solved by Acotile, which can be laid in all sorts of colorful patterns, right over cement that comes in contact with the ground. See some of the colors, and the attractive floor designs in this booklet. ARMSTRONG CORK PRODUCTS CO.

**A68. SUGGESTIONS FOR MODERNIZING** is House & Garden's booklet of more than fifty ideas for giving an old house new youth. With diagrams, cost estimates and helpful sketches, it guides you in all kinds of remodeling jobs, from small improvements to complete major operations. Send 10c. HOUSE & GARDEN.

When the blueprints are ready, the specifications filled in, and the contractor rolling up his sleeves to start work, it's too late to start seeking information on the new construction methods, the new materials and equipment that will give your home 1937 comfort and convenience. Start reading now. Experts on every phase of homebuilding have put facts on paper for you in the booklets reviewed here. With photographs, diagrams, and clear explanations, they point the way to savings and new efficiency. And since February's the best month for this kind of homework—

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

HG-2357

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## In Bathrooms of the Finest Homes



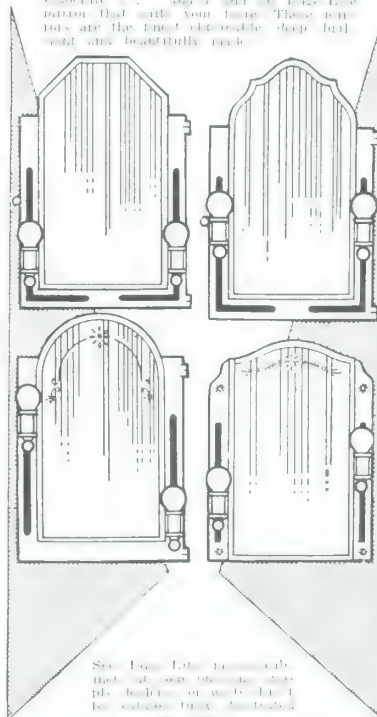
# EDGE-LITE

combines  
**MIRROR, CABINET**  
and Perfect Shadowless  
**LIGHTING**

Adjust the lights to suit yourself . . . they move at a touch in the slotted frame of the mirror, up, down, or across. It's the ideal mirror for make-up, for shaving, for dressing . . . a source of constant pride and satisfaction. Edge-Lite mirrors may be had with or without cabinets, and are not expensive. The complete units are as low as \$21.50.

### Smart Designs to Suit Every Preference . . .

The illustration shows a few of the models. Modern or classic, built in or portable . . . you'll find an Edge-Lite mirror that suits you best. These mirrors are the finest, most durable, deep-brilliant and beautifully made.



See how Edge-Lite mirrors can be used at each of the four sample locations on your bathroom. See how they are built in or portable.

**FAIRIES MANUFACTURING CO.**  
Edge-Lite Division  
DECATUR ILLINOIS



## WRITE FOR DETAILS

## OUR READERS ASKED US ABOUT—

KENMAR



## Copper SHINGLES

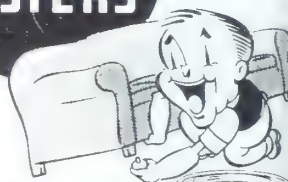
Lowest in cost per year of service, yet the most beautiful, most enduring roofs that money can buy.

Fireproof, lightning proof, economical—equally adaptable for re-roofing or for new building. Four charming colors in thick-buttet shingles of enduring copper.

WRITE FOR free illustrated booklet. Please state nature of construction contemplated. Address "Dept. 22."

*The New Haven Copper Co.*  
Seymour, Conn.

## RESET LOOSE CASTERS



## Use Genuine PLASTIC WOOD



With this wonderful discovery... Plastic Wood... you can make 1001 household repairs, in just a few minutes—reset loose drawer pulls, bathroom fixtures, fill old screw holes, cracks in baseboards, repair furniture, etc.

## HANDLES LIKE PUTTY DRIES TO HARD, PERMANENT WOOD

Genuine Plastic Wood is actual wood in soft putty form, when dry it becomes hard wood that can be carved, sawed, sanded—will hold nails and screws without splitting, cracking or crumbling. Genuine Plastic Wood will adhere to any clean, dry surface—wood, metal, plaster or stone—is waterproof and weatherproof—comes in nine different colors.

Paint and hardware stores sell tubes and cans for only a few cents. Always insist on genuine

PLASTIC WOOD

## Used Paving Brick

*I should appreciate any information you are able to give me on the use of used paving brick for residential construction. One source tells me that this brick is so highly vitrified that it will not bond well with the mortar, while another source points to several homes built with this material which are said to be satisfactory. I should appreciate your advice on this.*

H. C. L. Chicago, Ill.

We have checked on this point with brick manufacturers and have been advised that there would be no difficulty whatever in bonding if a mortar made up of one part of cement to four parts of sand is used. There are many kinds of shale brick on the market which have no more suction than paving brick and they are used without question. By using the right mortar, and every care being taken to get a good job, there should be no trouble.

## Wood or Tile Floor

*We have just moved into a new bungalow and have a room in the basement partitioned off for a game-room. At our request the room was left unfinished. It has a cement floor. My husband believes a wooden floor built over this would soon decay from dry-rot. He thinks the dampness from the cement floor could be overcome by a coat of asphalt and then lay upon it. I should appreciate any opinion you could give me on this.*

K. M. L., San Francisco, Calif.

It would be much better to waterproof the present floor and then lay tile. To have a satisfactory wood floor it would be necessary to waterproof the present floor with at least three layers of felt and hot pitch, then lay about three inches of concrete in which wood joists would be imbedded, then a rough floor and finally a finished floor. Altogether, this would be expensive and would cost more than the tile.

## Waterproofing Basement Walls

*Will you kindly get some us the most satisfactory way of moisture-proofing basement walls and floors? I have been told that several coats of a solution of one part slaked lime to three parts of powdered cement will keep moisture from seeping through the*

walls. Can you tell me if this method will do the work?

G. C. R., Fort Wayne, Ind.

It is rather difficult to be of much assistance to you without knowing more in detail whether the dampness comes from leakage or condensation.

In general, considering condensation, insulation in one form or another is the only solution of the problem. On the side walls, if the dampness is not very bad, there is a cork paint which contains granulated cork and really is a very good product. With a really bad condition of condensation, it would be safer to paint the walls with some waterproof tar compound, then to build new frame walls about one inch away, over which plaster could be applied. On the floors, about the only real solution would be to apply a membrane waterproofing over present floors, then lay one or two inches of condensed cork, over which a new cement or wood floor could be put down.

If the condition is leakage, the first thing to do is to dig down on the outside and put in field tile leading away from the building and at the same time carry several lines of tile across the basement floor connected to the outside drain line. Before filling in on the outside, the outer walls should be plastered with a waterproof cement coating. If this is carried out carefully, the trouble will be taken care of.

## Papering Kalsomined Walls

*In my room I want old-fashioned wallpaper. The problem is this: our walls are plastered, sand-finished, kalsomined. Our local man says nothing will make paper stick to such walls. Is there no way to size the walls?*

M. P., El Paso, Texas

No applied paper, or any material for that matter—including paint—will adhere to another surface unless that surface offers a solid foundation. As kalsomine does not solidly adhere to the wall it must be removed, that is washed down, before anything else could be applied to that wall.

For sanded walls the high spots, if any, should be scraped or sandpapered, and the wall should be sized with one or two coats of glue size mixed with whitening. This operation to equalize the hills with the valleys. A paper lining should then be applied and then the paper should be hung.

## 3½ HOURS... BY THE CLOCK... TO BUILD A HODGSON CAMP!

That was one Hodgson owner's experience. And it's the rule—not the exception—for a man unused to tools to put up a Hodgson Camp Cottage in a few hours of pleasant work! Some of the larger camps require more time, of course. But seldom more than a day!

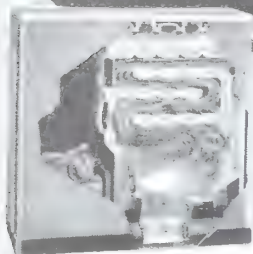
Hodgson does all the carpentry for you. Joints are cut to fit snug and trim... windows and doors set in place... roof completed, so you don't have to lay roofing-material. Rustless hardware throughout. Interior fiber-lined for beauty and warmth. No paint needed on the oiled-cedar exterior. Your Hodgson Camp will stand for years without repair—tight against wind, snow,



and rain! Additions always easily added. Original units start at \$185. Write for new Catalog HG-12, which also shows year-round homes, garden equipment, kennels, garages, etc.

**HODGSON CAMP COTTAGES**  
E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass. • 730 Fifth Avenue (cor. 57th St.), New York City

*Get more heat. Use less oil.*



Firing Chamber completely surrounded by water. 5-WAY Heat Travel.

*Pierce*

## OIL BURNING BOILER

End heat losses... banish furnace chores... with this tried-and-proved Pierce Boiler that is designed especially for oil. Gives a greater amount of heat from a smaller amount of oil. BECAUSE every inch of firing chamber area—even to the base—is completely surrounded by water. BECAUSE the burning gases, in constant contact with water-jacketed walls, make FIVE COMPLETE PASSES through the boiler. This longer heat travel extracts the greatest possible amount of heat from the burning fuel and gases.

Entirely automatic! Thermostat control! Year-round domestic hot-water! Enclosed in a beautiful two-tone gray cabinet, this boiler fits into modern basement rooms.

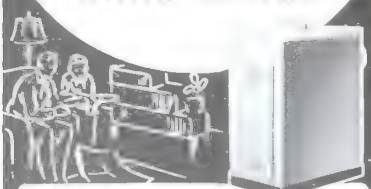
## COMPLETE SYSTEMS FOR ALL HOMES

Modern Pierce heating system... clean, hot water... complete from boiler to radiators. Dependable systems backed by 98 years of Pierce heating experience.

Complete heating systems for homes or for hand fired coal, "Header type" boilers for greenhouses. \*WRITE, get all the facts before you buy. Mail the coupon now.

## PIERCE BUTLER RADIATOR CORP.

1108 COMMONWEALTH AVENUE  
BOSTON, MASS.



NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
ZIP \_\_\_\_\_  
I am interested in a complete heating system for my home. Please send me a catalog and a copy of the literature you have on hand. I am enclosing a check for \$1.00 to cover the cost of the literature.



# HOUSE & GARDEN II

Nast Publication

March, 1937 Section I



**DOUBLE NUMBER**

Section I:  
Spring gardening  
Section II:  
Building details

35 cents



Red Rope  
Binder  
Gaylord Bros. Inc.  
Makers  
Stockton, Calif.  
PAT. JAN. 21, 1908



© 1937, W & J Sloane

**DECORATION KEYED TO COLLECTOR'S PIECES.** If you own fine antiques that deserve a perfect setting . . . or you want an exquisitely decorated interior expressing in every detail one of the great periods . . . Sloane decorators help you. Sloane's Four Centuries Shop is a treasure house of choice pieces from many famous collections. And Sloane decorators are at your service with expert counsel and assistance in the assembly of a perfect period interior.

*Four Centuries Shop, Third Floor.*



**Sloane  
does both**

**DECOR.**

Through a smart budget for little plans. And it's from antiques

**INEXPENSIVE MANNER.**

color schemes, and can accomplish much. Let your ideas, draw up will carry out every detail, floors.

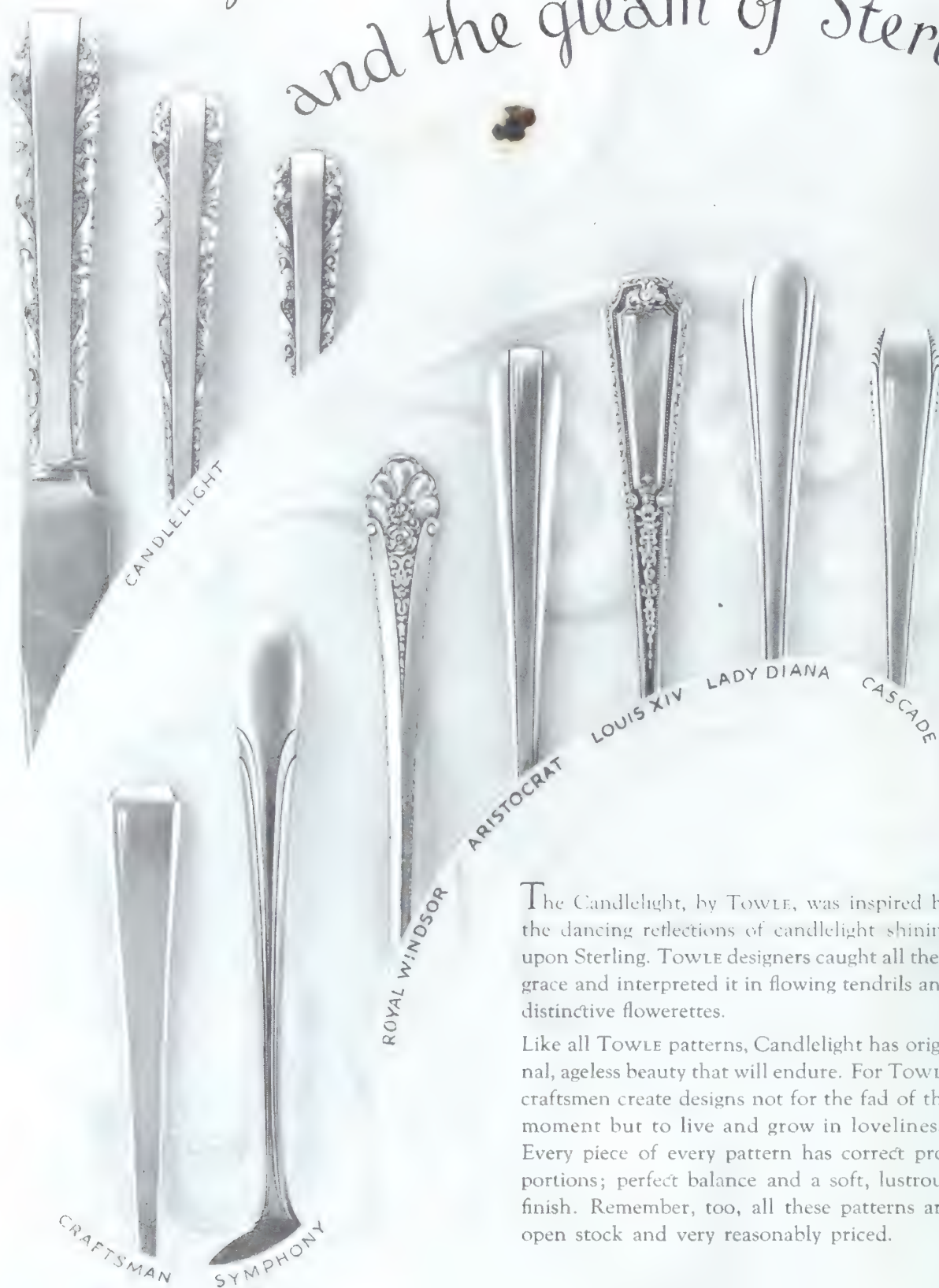
*Four Centuries Shop, Third Floor.*

W & J SLOANE · FIFTH AVE · NEW YORK  
WASHINGTON, D. C., SAN FRANCISCO  
**FAF** · LOS ANGELES, CALIFORNIA



# Candlelight -

# and the gleam of Sterling



The Candlelight, by Towle, was inspired by the dancing reflections of candlelight shining upon Sterling. Towle designers caught all their grace and interpreted it in flowing tendrils and distinctive flowerettes.

Like all Towle patterns, Candlelight has original, ageless beauty that will endure. For Towle craftsmen create designs not for the fad of the moment but to live and grow in loveliness. Every piece of every pattern has correct proportions; perfect balance and a soft, lustrous finish. Remember, too, all these patterns are open stock and very reasonably priced.

## TOWLE

Makers of Sterling only . . .  
with Craft Traditions SINCE 1690

Write for pattern book or to discuss your questions:  
Towle Silver Company, 100 West Street, New Bedford, Mass.  
THE TOWLE SILVER COMPANY, NEW BEDFORD, MASS.  
Patterns for every piece of silverware are available.



R. SAMUEL PEPYS comes to

# macy's



"Bought my wife a chint  
for to line her new study"

—*The Diary*



No London shop, probably, could have shown him half the collection you may find today on the 7th floor at 34th Street and Broadway. Of chintzes printed in England alone (like those on this page) you'll find 15 different patterns in 60 schemes of color, priced from 98c to 4.96 a yard...Forty patterns from France, from 69c to 2.98; more than 50 from the expert printers of America, from 29c to 1.98. And for *your* 'wife's new study' we show likewise 133 crashes (49c to 16.98); 73 damasks (69c to 18.98); 29 shades of moire...and so on...

Cautious spender, Pepys wrote in 1661: "£350 in the world, besides my goods in my house and *all things paid for.*" That is the way Macy's customers live in this year 1937. And Macy *taste*, plus cash, help them live very well indeed.

MACY'S DECORATIVE FABRICS



## SPRING WINDOW DRESSING starts with

# Quaker Net

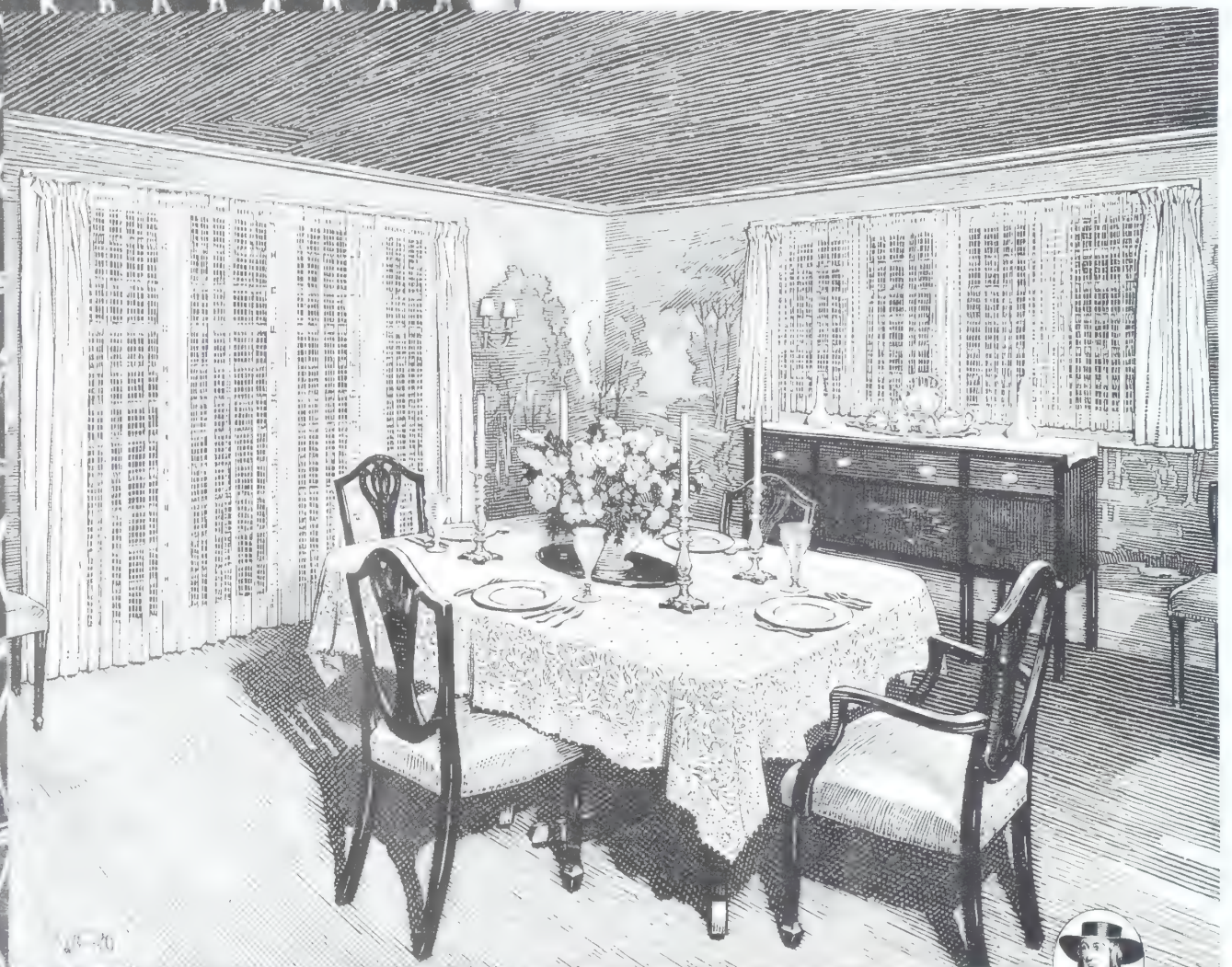
What are you going to do with *your* windows this Spring?

You'll want curtains, of course, for privacy and appearance—but curtains that won't shut out the glories of Spring.

Quaker Net Curtains have been described as a "series of threads *tied* around a series of holes." Enough threads for privacy, enough "holes" for light and airiness.

An ingenious three-thread construction ties every mesh securely in place, and fine, combed yarns insure years of that "look-like-new" service. No wonder Quaker curtains are the choice not only of the home maker but also the professional decorator.

**Send For This Book.** Would you like to see how other smart women treat their windows? This "Correct Curtain" Booklet shows over forty photos taken in some of America's most charming homes. Send 10¢ for booklet C 37, to Quaker Lace Company, 330 Fifth Avenue, New York.



A Franklin Booth drawing from actual photograph of dining room with Quaker Dinner Cloth No. 7690, and Quaker Curtains No. 8133 at the door and windows.





What a joy to wake up  in a room like this!

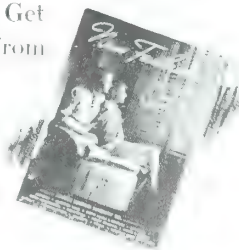


*and the gay furnishings  
that make it cheery  
cost so little*

**H**AVE you a room you're tired of? Revive its beauty, make it a delight to live in. You can do it, through the new Home-Decoration Service now offered at every Singer Sewing Center. Here you will learn the modern easy ways to make colorful draperies and slip covers, smart bedspreads, graceful dressing-table skirts—all the fashionable new types of fabric furnishings. They're really simple to do when you know the little secrets of professional skill that decorators use. And, when you pay only for materials, you can save as much as two-thirds of the usual cost.

#### **FREE! "New Fashions for You and Your Home"**

This handsome new book illustrates in full color and describes fabric furnishings for every room, designed by famous decorating authorities. Also, smart styles for your own and your children's spring and summer wardrobes, created by leading fashion experts. Get your copy and full details of this new service from any Singer Shop in the United States or Canada, or from the bonded Representative assigned to render Singer service in your community. Look in your telephone directory for nearest address of Singer Sewing Machine Company.



# SINGER SEWING MACHINE COMPANY



# BOOKLETS

FOR THE ASKING



## Gardening

1. **THE GROWING GUIDE** is a worth-while little booklet that gives the reader a complete guide to the growing of flowers. It covers the growing of flowers in the garden, in the house, and in the greenhouse. Address: **THE GARDENING SOCIETY, 100, NEW YORK CITY.**

2. **PLANTING GUIDE** is a booklet that gives the reader a complete guide to the planting of flowers. It covers the planting of flowers in the garden, in the house, and in the greenhouse. Address: **THE GARDENING SOCIETY, 100, NEW YORK CITY.**

3. **A BOOK FOR GARDEN LOVERS** is the latest volume of the series of booklets that give the reader a complete guide to the growing of flowers. It covers the growing of flowers in the garden, in the house, and in the greenhouse. Address: **THE GARDENING SOCIETY, 100, NEW YORK CITY.**

4. **PICARD'S DELICIOUS PLANTS** offers among the most exciting of its 1937 specialties such brilliant specimens as new giant Gerberas, huge double Shasta Daisies, and many others. Address: **PICARD'S, 100, NEW YORK CITY.**

5. **THE FLOWER GARDEN** is a magnificent catalog that intersperses a very attractive listing of flower seeds with talks on the growing of flowers. Address: **THE FLOWER GARDEN, 100, NEW YORK CITY.**

6. **HALLAWELL'S FOR YOUR GARDEN** is a bulky catalog of vegetable and flower seeds, and a complete guide to the growing of flowers. Address: **HALLAWELL'S, 100, NEW YORK CITY.**

7. **FLOWER AND VEGETABLES** for the home is a booklet that gives the reader a complete guide to the growing of flowers and vegetables. Address: **THE FLOWER AND VEGETABLES, 100, NEW YORK CITY.**

8. **MALCOLM'S** catalog of things for your garden is a booklet that gives the reader a complete guide to the growing of flowers. Address: **MALCOLM'S, 100, NEW YORK CITY.**

9. **ALL ABOUT THE NEW ROUTE** is one leaflet you'll not be able to resist. It gives the reader a complete guide to the growing of flowers. Address: **THE NEW ROUTE, 100, NEW YORK CITY.**

10. **TOTTY'S** 1937 garden booklet specializes in novelty and exhibition Chrysanthemums, Roses, and Delphiniums, along with many other fine hardy perennial plants, many of them shown in vivid color photographs. Address: **TOTTY'S, 100, NEW YORK CITY.**

March is an exciting month that starts you on new garden ventures—trips abroad—schemes for refurbishing your home. Here are timely reviews of booklets that you can have free (unless otherwise stated) if you'll write to the addresses given

11. **THE GARDEN DICTIONARY** is a booklet that gives the reader a complete guide to the growing of flowers. Address: **THE GARDEN DICTIONARY, 100, NEW YORK CITY.**

12. **SEEDS, BULBS, AND SUNDRIES** is another annual classic that goes through the garden alphabet from Antirrhinums to Zinnias, with excellent descriptions of each variety, and brilliant color pictures of dozens of the best. Address: **SEEDS, BULBS, AND SUNDRIES, 100, NEW YORK CITY.**

13. **HOW DO YOU GROW YOUR GARDEN?** is an attractive folder of keen interest to amateur gardeners who take a professional interest in the tools they work with. It shows the latest improvements in garden tools, and how to use them to make it easier to do a better job. Address: **HOW DO YOU GROW YOUR GARDEN?, 100, NEW YORK CITY.**

14. **OUR FLOW GARDEN** is a booklet that gives the reader a complete guide to the growing of flowers. Address: **OUR FLOW GARDEN, 100, NEW YORK CITY.**

15. **SUCCESSFUL TRANSPLANTING** is a booklet that gives the reader a complete guide to the growing of flowers. Address: **SUCCESSFUL TRANSPLANTING, 100, NEW YORK CITY.**

16. **GLASS ENCLOSURES** for sunshine rooms and garden rooms, for children's play places, conservatories, all-year glass gardens. Everything grows beautifully in these glass rooms, from flowers to children! This booklet gives you a wide choice of large and small, modest and luxurious, ready-made and custom-made. Address: **GLASS ENCLOSURES, 100, NEW YORK CITY.**

17. **EVERYTHING FOR THE GARDEN** is a seed catalog that's a hardy perennial not to be overlooked, whether your ambition is for a garden of Summer-long bloom or for the proudest specimens of the vegetable kingdom. Filled with complete descriptions of colored and white flowers. Address: **EVERYTHING FOR THE GARDEN, 100, NEW YORK CITY.**

18. **HORSFORD'S** new catalog features new perennials, Dwarf Asters, new Hemerocallis, new Liliums. It is profusely illustrated and lists over 700 varieties of Regal plants, shrubs, evergreens, ferns and wildflowers. Address: **HORSFORD'S, 100, NEW YORK CITY.**

19. **BURPEE'S SEED CATALOG** contains a long list of vegetables and flowers including many new varieties. A special feature is the new Collarette Marigold. Address: **BURPEE'S, 100, NEW YORK CITY.**

20. **SEED ANNUAL, 1937**, from **SEEDS & WALTER** introduces several new varieties. Furthermore there are twenty full color reproductions of seeds, bulbs and plants. Address: **SEEDS & WALTER, 100, NEW YORK CITY.**

21. **CHARMING GARDENS & HOW TO PLAN THEM** is a collection of attractive designs for small home gardens. Flower selections and color arrangements accompany these plans. Address: **CHARMING GARDENS, 100, NEW YORK CITY.**

22. **STAR ROSES** describes and pictures in full color dozens of the most satisfying Rose varieties and a few carefully selected Chrysanthemums and other leading hardy perennials. Address: **STAR ROSES, 100, NEW YORK CITY.**

## Travel

23. **THE ITALIAN RIVIERA**. Here are glimpses of its flower-bordered sea coasts, its inviting sailing harbors and fashionable beaches. It is the story of a resort famous throughout the world—now to be reached by fine modern roads. Address: **THE ITALIAN RIVIERA, 100, NEW YORK CITY.**

24. **THE MILD SOUTHERN ROUTE** suggests a new way of deciding how to travel to Europe. You consult the U. S. Navy weather man (via this booklet), study the record of Mid-Ocean Weather, and discover how to travel in mild weather in all seasons, by the southern route. Address: **THE MILD SOUTHERN ROUTE, 100, NEW YORK CITY.**

25. **PARIS INTERNATIONAL EXPOSITION OF 1937** is the title of an elaborate booklet that shows sketches of the buildings of the exposition by a French artist, and tells a very informative story of the exhibits. Address: **PARIS INTERNATIONAL EXPOSITION, 100, NEW YORK CITY.**

26. **SHIPS AND PORTS** of the Great White Fleet take you on board the passenger boats of the United Fruit Co. lines, to visit the spacious cabins and public rooms. And it gives you glimpses of glamorous Caribbean ports to which these fine ships take you. Address: **SHIPS AND PORTS, 100, NEW YORK CITY.**

27. **LANDS OF SUNLIT NIGHTS** is a booklet that brings you details of tours and travel data in Denmark, Norway, Finland—and Sweden, land of modern art and successful cooperatives. Address: **LANDS OF SUNLIT NIGHTS, 100, NEW YORK CITY.**

28. **CORONATION TOURS** outlines trips of 7 to 19 days that take in all the once-in-a-lifetime pomp and pageantry of the coronation days in England—at very moderate travel cost. Four all-expense tours are described, the longest including trips through Germany, Czechoslovakia, and Poland. Address: **CORONATION TOURS, 100, NEW YORK CITY.**

29. **SARATOGA SPA** is the place for a vacation plus cure-for-what-ails-you! This is the story of how the State has created a Saratoga one of the fine spas of the world. It lists hotels (with rates). Address: **SARATOGA SPRINGS AUTHORITY, STATE OF N. Y., DEPT. HG-3, 80 CENTRE ST., NEW YORK CITY.**

30. **TRAVEL IN SOUTH AFRICA** offers the infinitely varied fascination of trips to cosmopolitan cities, native Zululand kraals and the scenic wonders of Victoria Falls. This booklet outlines 26 different South African Tours, gives their cost, and a story of the places to see. Address: **TRAVEL IN SOUTH AFRICA, 100, NEW YORK CITY.**

## Musical Instruments

31. **THE McMURDO SILVER TIMES** has a special issue that gives you the complete story of the Masterpiece V radio, which uses 20 tubes and a super-giant speaker, to give exceptional results in both local and foreign reception—a radio built and cabined to your special requirements. Address: **THE McMURDO SILVER TIMES, 100, NEW YORK CITY.**

32. **MUSETTE** is the name of one of the new pianos that offer finer quality in a smaller instrument. This booklet shows several of the beautiful period console Musettes that have helped to make American families "piano-conscious" once again. Address: **MUSETTE, 100, NEW YORK CITY.**

## Home Furnishings

33. **CONSO TRIMMINGS** offers a set of four booklets brimful of ideas by clever decorators, suggesting smart finishing touches for your draperies, slip covers, curtains, lampshades, closets and accessories. All four are free. Address: **CONSO TRIMMINGS, 100, NEW YORK CITY.**

34. **JEAN McLAIN** will send samples of Imperial Washable wall papers and individual suggestions for decorating your home, if you will write her the size and the type of room, the period of your furniture, and your color preference. Address her, **JEAN McLAIN, 100, NEW YORK CITY.**

35. **A PLATED ARTICLE**, by Charles Dickens, was first published in 1852. It's a delightful description of a visit to the factory where Spode china was being (and still is) made. Address: **A PLATED ARTICLE, 100, NEW YORK CITY.**

36. **PREVUES** of Decorative Fabrics and Furniture is brimful of ideas for the smart touches that a really good decorator can give to a room. With sketches, and actual swatches of fabric, it will help you to solve your own problems with fabric. Address: **PREVUES, 100, NEW YORK CITY.**

37. **THE SECRETS OF SMARTNESS** is a revealing story of the method used by Alma Archer, foremost style authority, in teaching any woman how to be smart—how to avoid mistakes in dress and other secrets of chic and personality. Address: **THE SECRETS OF SMARTNESS, 100, NEW YORK CITY.**

38. **DIRECTORY OF GOOD SCHOOLS** is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. Address: **DIRECTORY OF GOOD SCHOOLS, 100, NEW YORK CITY.**



# Stop



## SAVING GARBAGE!



*Garbage Disposed of Instantly Right at the Sink! A New Contribution to Better Living by General Electric!*

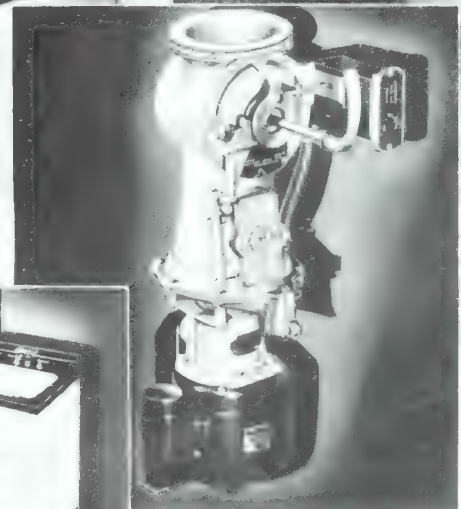
SWITCH to better living! End the messy accumulation of garbage in your home. Banish forever unsanitary, unsightly garbage receptacles. Install the amazing new General Electric Disposall in your present kitchen sink.

**No Odors—No Clogged Pipes**  
Kitchen waste—everything from peelings to bones—goes down the sink drain where it is quickly and quietly reduced to a pulp by the General Electric

Disposall, and flushed away like water. The Disposall cleans itself. There is no odor. Pipes will not clog. And the operating cost is less than a penny a day. Easily installed in any sink.

Convenient terms are available. See a demonstration at your General Electric appliance dealer's showroom, or send the coupon for full details. General Electric Company, Section DK-3, Nela Park, Cleveland, Ohio.

*New complete G-E Electric Sink with both Disposall and G-E Dishwasher.*



*Mechanical view of Disposall. When enclosed it is completely concealed and can be readily installed in any sink.*

**GENERAL ELECTRIC**  
*disposall*  
"Good Riddance to Bad Garbage"

Electrical Garbage Disposal Unit



General Electric Co., Sec. DK-3  
Nela Park, Cleveland, Ohio

Please send full information regarding G-E Disposall Dishwasher—Complete Electric Sink.

Name \_\_\_\_\_

Address \_\_\_\_\_

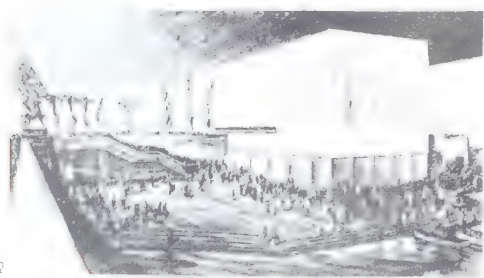
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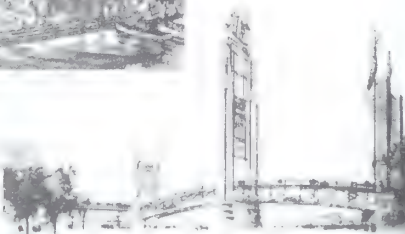
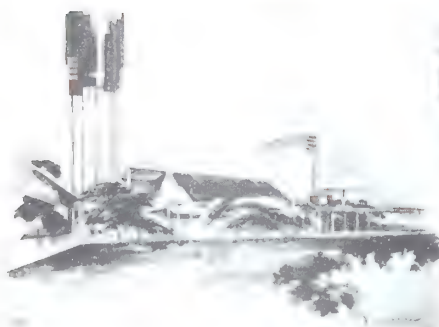


# PACK THE BAGS!

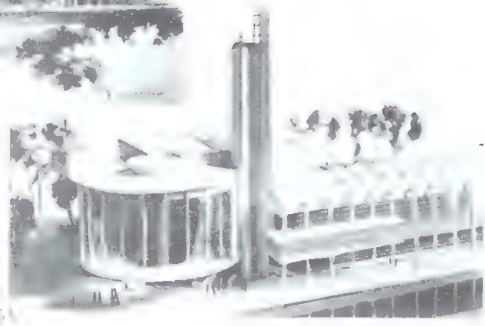
"THINGS TO COME"—IN PARIS



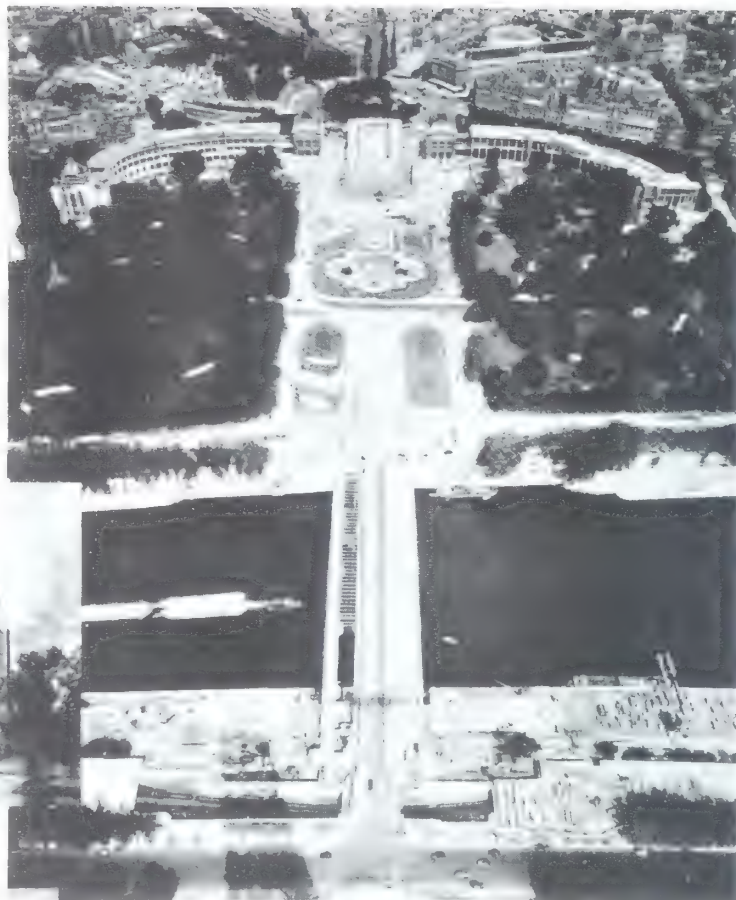
2



3



5



**R**IGHT now the banks of the Seine look like a house-wrecker's holiday. Piles of debris lie from the Pont de la Concorde to the Pont de Grenelle, the remains of many buildings stoically pulled down to make way for new pavilions. A great heap of stones and dust was once the Trocadero, the thrilling triumph of the Beaux Arts in the days of Trilby. Whole streets are being moved away, old bridges widened, and new bridges built to make way for the French International Exposition. By the first of May you will see a new Trocadero, a new museum of Modern Art, and hundreds of strange buildings that seem to have been lifted out of the pages of "Things to Come".

In this mass-transformation there was one thing the French would not give up—their trees and gardens. The natural setting of the Champs de Mars will remain unchanged. Even the Cedar of Madame de Pompadour has once again withstood the advance of an exposition.

An exposition in Paris, like everything the French do, has a touch, a flair. The French expositions excel, not merely in the magic of the city within a city, but in the lasting influence which they have upon the trends of architecture, decoration, and life of the next decade. The Paris Exposition of 1900 spawned L'Art Nouveau. The Exposition of Decorative Arts in 1925 introduced modern furniture to a slightly startled Western world. It bequeathed us Swedish glass and Danish silver, but on the whole, its movement was not strong enough to push the traditional aside. The contemporary designer has

reached an impasse. Modernism needs the stiff hypodermic of new ideas.

And now comes the Exposition of 1937. Will it be a passing show of polished glass and steel, a circus of sights and colors—or will the ideas behind the halls which house the crafts and industries pull modernism from its slump?

1. The remains of the old Trocadero. In the foreground, the Pont d'Iéna, the main axis of the Exposition, is being stretched another forty feet in width. 2. The British Empire Pavilion. 3. This foot bridge will cross the Seine alongside of the Pont d'Iéna. 4. The French Pavilion of "National Solidarity". 5. The Hall of Metals. 6. The Entrée d'Honneur, main gateway to the Exposition, will be located just northwest of the new Trocadero.





# ★ Atmosphere ★

Ever since the 18th century . . . and earlier . . . French salons have excelled in the creation of atmosphere . . . an inimitable essence distilled from equal parts of wit, urbanity, manners and good taste . . . as perceptible today in the Grand Salon of the Normandie as it was in the Fontainebleau or Versailles of Louis Quinze.



THE perfect ocean crossing should supplement the tonic of salt sunshine with the psychic stimulus of a buoyant and sparkling atmosphere. You should be served swiftly and unobtrusively . . . almost before the wish has formed itself in your mind. The menu presented for your choice should be so varied and so tempting that old Lucullus himself would

hesitate before its unlimited possibilities. The environment in which you pass your days should reflect your modern mood. And supporting this bright and urbane surface should be the disciplined tradition of a thousand years of Breton and Norman seamanship.

The indicated answer is to cross French Line and your Travel Agent will agree with us in recommending early reservations, because of the extraordinary public interest aroused by the English coronation and the International Exposition in Paris.

## French Line

110 FIFTH AVENUE (ROCKEFELLER CENTER), NEW YORK



to England and France, and thus to all Europe: NORMANDIE, March 17, April 14, 28 • ILE DE FRANCE, March 12 (for the Grand National at Aintree, March 19) • PARIS, March 27. Fly anywhere in Europe via Air-France.









# ITALY

## LAND OF SPRINGTIME SUPREMACY

Whether it be at PALERMO, TAORMINA or AGRIGENTO, under the cobalt skies of SICILY \* at NAPLES, AMALFI or CAPRI, where Spring takes refuge in winter \* \* \*

Whether it be in the great art and social centers of Italy, such as FLORENCE where the recurrence of the FLORENTINE MUSICAL MAY, known and dear to music-lovers the world over, is glorified this year by the celebrations of Giotto's Sixth Centennial \*

Or ROME where sports, concert, opera and social events gather momentum from the preparations now under way for the celebrations, in this year of a thousand years, of the AUGUSTUS BI-MILLENNIAL \*

Your springtime holiday can find no more ideal setting, no more perfect climate, no more joyous and satisfying fulfillment.



**100 LIRE FOR \$4.91**

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LETTERS of CREDIT

on sale at all

**Banks and Travel Agencies**

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Hotel and  
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50 to 70%  
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For information and descriptive literature apply to

### Italian Tourist Information Office

NEW YORK: Palazzo d'Italia, 626 Fifth Avenue (Columbus 5-1300)

CHICAGO: 333 North Michigan Avenue

SAN FRANCISCO: 604 Montgomery Street





### As if you OWNED THE SHIP...

**I**F YOU had a ship of your own... with a staff you'd select... friends you'd enjoy... the Great White Fleet would be its pattern. A Guest Cruise on one of these gleaming liners has an easy grace, the spontaneity of a gay house-party. You are welcomed without fanfare... given the keys to the ship, the ports—without tiresome social routine. There are sun decks and shaded sanctuaries for sports and rest, rhythmic dance orchestras—or chairs before an absorbing feature film. Food that steals your faithful cook's laurels... The attentions a guest enjoys, at the hands of a friendly host who knows how to entertain.

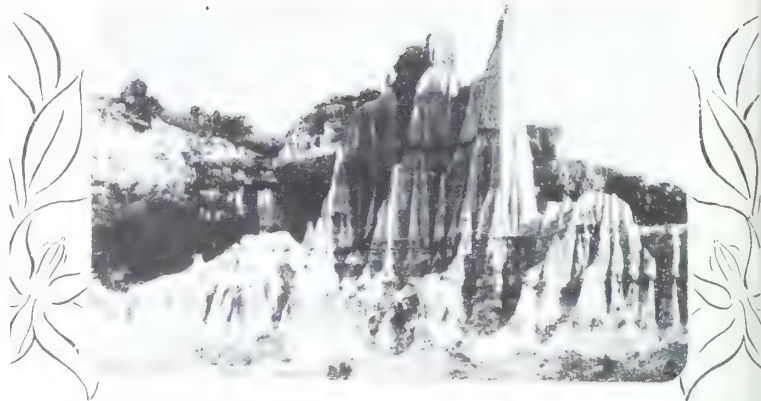
From New York to Havana, Jamaica, B. W. I., Panama Canal and Costa Rica every Thursday, 17 days \$210. Outdoor swimming pool aboard ship ★ To Jamaica, B. W. I., Panama Canal and 3 ports in Colombia, S. A., every Saturday, 19 days, \$210.

Ask about weekly cruises from Philadelphia to Guatemala, 19 days, \$228. Other Guest Cruises from New Orleans, Los Angeles Harbor, San Francisco.

Apply to nearest travel agent. No passport required. Repayment of fare only slightly higher.

Apply any Authorized Travel Agent or  
**UNITED FRUIT COMPANY**, Pier 3, N. R.,  
or 632 Fifth Ave., New York; 111 W. Wash-  
ington St., Chicago, 321 St. Charles St.,  
New Orleans.

**GREAT WHITE FLEET**



### THE SPELL OF SOUTH AFRICA

Those who have felt the spell of South Africa—the indefinable lure of its mystery and romance—always want to return!

The climate is ideal—and there is so much to see! Matchless Victoria Falls, mysterious Zimbabwe, African big game in Kruger Park, the colorful ports of the East Coast, the primitive blacks with their picturesque tribal customs—and other wonderful sights too numerous to mention!

Touring is com-

fortable in South Africa—modern railroads, rare scenic motor highways, and good hotels. Inclusive tours available to the high spots of interest, for any optional number of days, at moderate cost. The Tourist Department of South African Railways and Harbours has offices in all the larger cities to care for your convenience and insure your travel enjoyment.

Detailed information from all leading tourist and travel agencies.

*Just South of Africa a "south married" couple.*



*Above, The Pinnacles, Alkmaar.*

**SOUTH AFRICA**

### JUNE IN SWEDEN! LAND OF SUNLIT NIGHTS



If you are abroad in May or June, visit Stockholm when Sweden's generous summer crowns her gay, spotless capital with bright and fragrant flowers. Her charm and beauty enhanced by the ethereal afterglow of her sunlit nights will delight you.

Discover for yourself why this lovely city is so rapidly winning the affectionate preference of all American visitors.

Make Stockholm your gateway to all the northern wonderlands and the fascinating Baltic region.

Only eight hours by plane from London, Paris; five hours from Berlin. By through trains from Berlin and Hamburg or direct in Swedish liners from New York in eight luxurious days.

Ask your travel agent or us for our new

**"Lands of Sunlit Nights"**

...strong, delightful trips in all the Scandinavian countries—a wealth of vacation guidance. Please mention Department HG.

**SWEDISH TRAVEL  
INFORMATION BUREAU**

630 FIFTH AVENUE

NEW YORK



### Notes on the Coronation

By all odds, the most important date on the travel calendar this season is May 12... when half the world will be in London to see a new King crowned and to witness a glittering pageant celebrating one of the most significant events of modern times. Symbolizing this stirring spectacle is the Coronation Chair, shown above, beneath the seat of which reposes the Stone of Scone, believed to have been Joseph's pillow.

If you plan to attend the Coronation you will find it of advantage to consult the travel advertisers on these pages. Or write to House of Garden's Travel Bureau for desired information.





## UN'S-EYE VIEW... of a Springtime Lido Crossing

**OLD SOL** watches the vivid outline of an Italian Line vessel Europe-bound. The calendar says "early Spring" . . . yet only 48 hours out on the Southern Route seems like midsummer!

The raw winds, slush, cold of day-before-yesterday seem incredible to these sun-bathing Lido travelers . . . so brightly is the sun shining, so blue and sparkling are the skies and waters.

On your Spring trip abroad, no one would blame you if you went out of your way en route to the Coronation, for instance) to enjoy this warm Lido crossing—so delightful is the open-air life you lead in bathing suit, beach robe and sandals . . .

or in evening dress strolling on deck under a balmy midnight sky! Actually the Italian Line takes you conveniently close to the very heart of Europe, with its terminals at Nice, Genoa and Trieste . . . and fast boat-train connections for the various capitals

The great Rex and the gyro-stabilized Conte di Savoia—superliners both—offer a direct express crossing, together with the popular Roma. For leisurely "cruising" en route, including as many as ten fascinating ports, choose the newly remodeled Vulcania or Saturnia. All five vessels offer at least 1000 Mediterranean cruising miles at no extra cost!



Write for literature to **LOCAL TRAVEL AGENT** or our nearest office — New York: 629 Fifth Ave., Philadelphia: 161 Walnut St.; Boston: 86 Arlington St.; Cleveland: 944 Arcade; Union Trust Bldg.; Chicago: 333 North Michigan Ave.; San Francisco: 886 Post St.; New Orleans: 1504 American Bank Bldg.; Montreal: 1135 Beaver Hall Hill; Toronto: 159 Bay St.

**ITALIAN LINE**



# Pajama Furniture

TRADE MARK

## PERSUADES YOU TO RELAX



"Glow-pain," a Goodall Upholstery fabric, used on a Pajama Furniture sofa. Stuart Pattern embroidery, Seamlia floor covering.

## XVIII Century Charm *plus* the Cushioned Comfort of Today

Genuine XVIII century furniture is correct...in a museum. But did you ever try the *back-board* quality of its comfort?

Jamestown Royal has dedicated Pajama furniture to your ease...without detracting a line of symmetry or a tone of color from the original pieces.

These beautiful chairs and sofas are the product of careful, painstaking making. Springs that stay springy, cushions that stay cushiony, stitches that stay tight, fabrics that fight fading, shape that stays shapely, style that never stale, whatever the year or century...that's Pajama furniture!

And its prices aren't based along museum lines, either!

More than a million dollars' worth of Pajama furniture has been bought by well-rested customers in the last two years. Scores of decorators have selected it for smartness, quality and comfort. The finest retailers are proud to show and sell it. One of these retailers is convenient to you. It will help you select a piece to write for the samples of Goodall Upholstery used on Pajama furniture. *Read the notes at left.*

### GOODALL UPHOLSTERY

The Pajama pieces shown above are upholstered in "Glow-pain," from the Goodall looms, some styles are jewel embroidered. Goodall fabrics are famous for dust-shedding, clean lines, color fastness, and freedom from moths. Their beautiful weaves wear exceptionally well.

### SEND FOR THESE SELECTION-HELPS

FREE...an interesting booklet, "The Shrine of the Home," to select with four color pictures of room groups, including the above photograph, with prices of each piece. And, for 10¢ a sample set of samples in 10 colors of Goodall fabrics used on Pajama furniture.

JAMESTOWN-ROYAL UPHOLSTERY CORP.  
JAMESTOWN NEW YORK



## THE SPRING FASHION ISSUES OF VOGUE

WILL SAVE YOU  
MONEY—TIME—WORRY

The Spring showers are setting in—showers of new clothes! Every color and material under the sun—hundreds of different styles and influences . . . enough to bewilder any woman unless she has Vogue's expert fashion counsel to help her find just the things she wants and needs.

The Spring Fashion issues of Vogue—March 1 and March 15—are your "private showing". In half an hour's reading, you'll cover more ground on paper than you could in weeks on weary feet. You don't have to depend on your own judgment at the end of a hectic afternoon. These issues of Vogue will show you how to pick the lines, the colors, the fabrics that are slated for long-lived success—how to rejuvenate last season's favorite with fresh accessories—how to choose so wisely and so well that you can have the right clothes for each occasion and still keep your budget happy.

Why take chances of buying the wrong hat—the dress you'll hate—the coat that doesn't match—when it's so easy to pick up the latest Vogue from your news-dealer and *know* you're right! Vogue's fashion advice is the staff and prop of all smart American women. Whether you shop in Paris or Peoria—whether your spending is in dollars or in thousands—the Spring Fashion issues of Vogue are an investment that will pay for themselves a hundred times over. Look for them on your news-stand.

# VOGUE

incorporating Vanity Fair

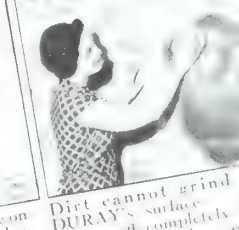
At all good news-stands the 1st and 15th of each month

# Can Any WASHABLE WALLPAPER STAND Abuse LIKE THIS?

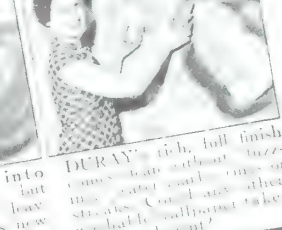
SMEAR WITH BUTTER... RUB WITH DIRT... SCRUB WITH BRUSH



Rub butter or any grease on DURAY. See how it washes off without a stain or blemish. Could any other washable wallpaper pass this test?



Dirt cannot grind into DURAY's surface. Washes off completely, leaving surface spotless as new. Could any other wallpaper fail to smudge?



DURAY's rich, full finish comes back without "tuzzing" or "mottling" after this punishment! Washable wallpaper take this punishment!

..YET KEEP THIS FRESH, NEW LOOK?



# YES

NEW  
AMAZING  
*Duray*

Puts an End to Grease Spots..  
Finger Stains, Ground-in Dirt  
..Water Marks

IMAGINE the finest wallpaper you've ever seen—with a rich, soft finish, and smart patterns created by the foremost stylists. Would you dare wash it with soap and water—scrub it with a brush? Yes—but *only* if it's DURAY! Amazing DURAY is a revolutionary new development in washable wallpaper. Resists stain, grease, dirt, soot, finger and pencil marks, that ruin ordinary washable wallpaper. Yet, DURAY washes easily as tile, and comes up looking fresh and unblemished as new . . . free from water marks, spots or rings . . . even after scrubbing with a stiff brush and soap and water. Users of wall oilcloth will find DURAY's surface just as washable. Yet DURAY saves 25% and more, and is better styled.

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**DURAY** 1219 Dayton Street  
CINCINNATI • OHIO  
(Division of Clorox Corp.)

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## DURAY

**WON'T STAIN**—Grease, Moisture or Fingermarks can't penetrate into the paper's surface.

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**WON'T RUN**—Colors won't fade.

**WON'T GET FUZZY** after washing.

**WON'T GET DIRTY** quickly after each washing.

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1219 Dayton St., Cincinnati, Ohio

Dear Sirs: I want to prove to myself that DURAY holds its fresh new look after washing or scrubbing with soap and water. Please send me FREE stock samples of DURAY to test in my home.

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**EASE**... in a spacious upholstered arm chair with matching ottoman. Convenient end table with drawer and a hand carved wood and metal reading lamp.

Complete Interior Designs.

**RENA ROSENTHAL, Inc.**

485 Madison Ave.

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MARBLE  
MANTEL**

*Antique  
and  
English*

The Eighteenth Century mantel with inlay of Breckville Marble and center plaque background of Siena Marble. A typical of the unusually fine antique we have imported from England. Never have we had a piece as elegant, never such exceptional value. \$25.00 to \$50.00.

If you have a particular type of mantel in mind, write us for photograph and information. Or, drop in at our show room and discover the true beauty of master craftsmanship in mantels and fireplace equipment.

**WM. H. JACKSON COMPANY**

*Manufacturers and Importers, Established 1827*

16 East 32nd Street, New York City "Everything for the Fireplace"



**MODERN**  
*distinction...*  
*from foyer to attic!*

Modern lends itself to an infinite variety of treatments for different rooms. Retaining the things you prize highly, you can add modern distinction to many a room in complete harmony with other surroundings. We picture part of a foyer... our decorators will solve any decorative problem... in the Modern way! There's no obligation in asking!

**Modernage**  
162 East 33rd St.  
New York

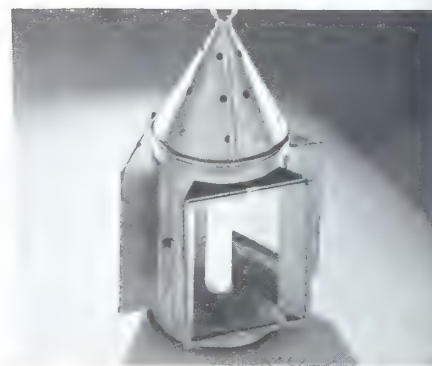
Console with indirectly lighted top, white lacquer... \$68.50

MME MAJESKA  
Consultant Decorator

# SHOPPING



In the light of correct paraphernalia for your front doorways this deserves careful consideration. It is 11 inches high and is a replica of a fine old model. Solid brass, unpolished finish, hand wrought. Fitted for candle, \$5.75, wired for ceiling use or with bracket, \$7.75. Express extra. From Adolph Silverstone, 21 Allen Street, New York City.



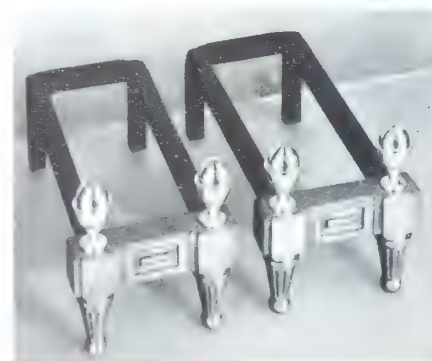
The lazy fisherman and his wife—or lady—love to repose very peacefully on the ashtray and cigarette box here. However, they are very peppy in spite of themselves, with their gay colors hand-painted on Italian pottery. The box costs \$1.00 and the ashtray \$.50. If you prefer, choose matching pieces. At Deane's, 111 Fifth Avenue, New York.



Good leaf, without a question, McClelland Barclay has turned the oak leaf glamorous by converting it into an ashtray, making it of bronze and giving it a 14-carat gold leaf finish. And this special kind of finish will not tarnish nor stain. The price is \$3.50 and it is from Lambert Bros., Lexington Avenue and 60th Street, New York.



If these andirons don't fire you with enthusiasm, your problems must be very gloomy. Beautifully carried out in a restrained Louis XVI design that will look well with French, Classic, or even fairly modern rooms. They are made of brass and steel, and cost \$20.00 the pair. May be found at Edwin Jackson, 175 East 50th Street, New York.





# AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



PROVING the adage "Looks good enough to eat," Fresh pineapple—from Paris. You lift off the lid to find inside a fruit cup or a bit of sherbet. Beautifully gay in a glazed finish of golden brown and bright green. \$4.50. The green plate of similar pottery is \$1.65. It comes from the shop of Carole Stupell, 443 Madison Avenue, New York.



TONALÁ Indian pottery from Mexico is back for a return engagement. This time as a set of four dishes ranging from a small match dish to a container large enough for candy or relishes. Grand for Sunday night suppers, and heat proof. Reddish brown with contrasting designs. \$1.50 a set. From The Old Mexico Shop, Santa Fé, New Mexico.



THE time now is . . . just about right to think about a little rejuvenation in the front yard. And a sun dial will do very nicely. This is a 10½ inch size in heavy brass. Also comes in an equally attractive square model. Specially priced at \$7.50, and it may be obtained from the Erkins Studios, Inc., at 255 Lexington Avenue, New York.



PRETTY distinguished are these llamas, for like their living prototypes of the South American camel family, they are sure-footed, and books placed between a pair of them will be held firmly in place. They'll also make amusing table or desk ornaments if coaxed. \$3.75 each. Hammacher Schlemmer, 145 East 57th Street, New York.



## On The Mayflower

The originals of this pair of sterling silver candlesticks, now in the museum at Plymouth, are believed to have been brought over on the *Mayflower*. A welcome gift to those who appreciate masterpieces of fine silver.

Send for our illustrations of other famous Shreve reproductions



**Shreve**  
CRUMP & LOW COMPANY

\$26 (the pair)

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**Famous Families  
of Virginia  
to you!**

The true charm and beauty of the South's rare Colonial Period pieces are reproduced in fine Mahogany, by the skilled master craftsmen of Biggs.

This Colonial Mahogany Sewing Table (No. 2022) has hand-turned legs. Top 19" x 19"; height 29". An unusual value at **\$37.50**

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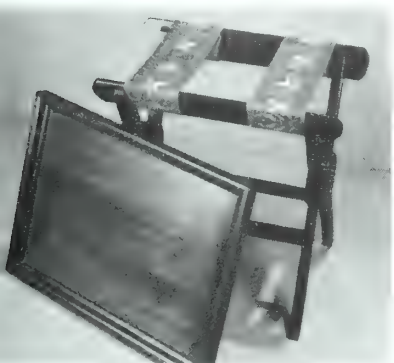
# AROUND



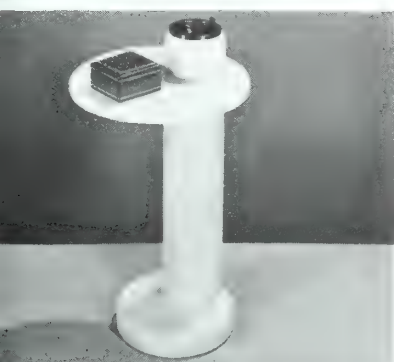
KUHTUNEN SAGE stands for pottery makers in Finland, whence comes this lovely vase—brown, blue and green on cream. Patterns made on the same site for over a thousand years retain the excellent quality of the clay. Designs have slight variations in motif and color. \$5.00. The Borealists, 7 East 54th Street, New York



This miniature is but a small section of the regiment of different-sized bowls obtainable in its exact shape. There are 7 sizes in all, running from a 1 1/4 oz. size for liqueurs (\$1.25) to a 35 oz. size (\$12.00). Fashioned of Stromberg glass, colored blue, amber, or aqua. May be obtained from Sweden House, 6 West 51st Street, New York



A COMBINATION deserving triple credit. The stand alone serves as a trunk rack; place the wooden tray on top of it, and you have a tea table; or use the tray alone. Cross stitch work on the rack is in bright colors. Your choice of wood in maple, cherry or walnut, \$14.00 complete. The Southern Highlanders, Inc., 630 Fifth Avenue, New York



ILLUSTRATING the rare instance wherein smoking belongs to the arts of good decoration. What's more, this little stand—which comes in walnut or off-white lacquer—has sunk in its top a special ash receiver, very convenient for stub-snuffing. \$16.75. Lacquered to order \$18.75. Modernage Furniture Co., 162 East 33rd Street, New York



GUARANTEED for a sunny window on the gloomiest of days. Three pink primroses are firmly planted in a Logwood window box of a 12-inch size. Provides an excellent way to wish Happy Easter, since it is not only enchanting to look at, but serves its useful purpose as well. Priced at \$2.75 from M. Goldfarb, of 160 East 57th Street, New York



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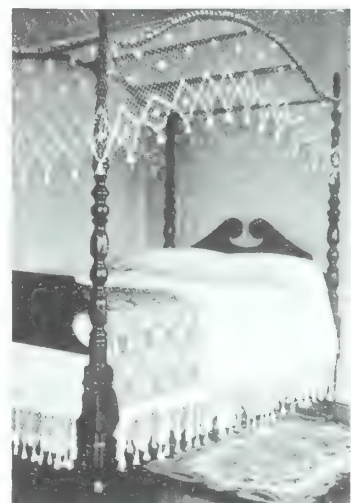
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CANDLESTICK  
FLOWER POT HOLDER



# SHOPPING

NAUTICAL atmosphere for illustrated indoor bathers. This imported marine set comes in navy blue and white, and was especially designed for the Maison de Linge, Inc., of 290 Park Avenue, New York. It is priced at \$11.50 for a set consisting of 2 towels, 2 washcloths and a bath mat, \$23.50 for 6 towels, and 6 washcloths and a bath mat.



Here's a handy way to pick up your reading. This very lovely magazine rack is made of wood, and covered with leather. Both sides are beautifully decorated in shades of blue, rose and gold on antique parchment, a blue, green, or gold ground. The price is \$30.00 at the American Art Store Co., 110 Madison Avenue, New York.



A set for the pulses of the sleepest breakfast-eater. Comes in white organdie, hand-embroidered in pastel shades with matching or contrasting shades of hem in pink, blue, gold, or in all white. A three-piece set—tray cloth and two napkins, priced at \$7.00 complete. Get it from McGibbon & Co., 19 East 57th Street, New York.



**Caviar ★ Georgia Pecans**

**Cheeses in Wine**

Smooth, flavorful—matured in port, sauternes or cognac brandy. Fully ripened in earthen jars—pungent with the tang that only the rarest cheeses can inspire.

Stilton in Port	1.00
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Cheddar in Sauternes	1.00
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The 21st in your collection of unusual silverware. A set of five pieces, including a teapot, sugar bowl, creamer, and two cups. A set of five pieces, including a teapot, sugar bowl, creamer, and two cups. A set of five pieces, including a teapot, sugar bowl, creamer, and two cups.

**UNUSUAL SILVER**

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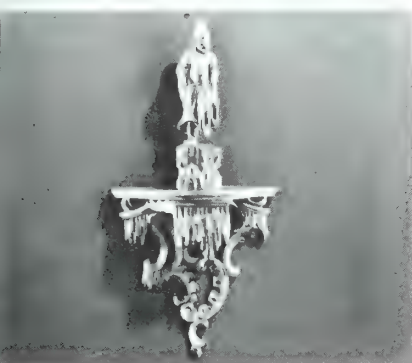
## AROUND



You need have no fears of cutting a friendship in choosing to donate paper knives to someone. They are made of silver in individual designs mainly in leaf and seed motifs. Take your choice of the three knives pictured here. Their prices range upward from \$9.50. May be purchased from Georg Jensen, at 667 Fifth Avenue, New York



ONE more new design for needlepoint maniacs: Actually a very lovely and unusual arrangement in a jungle motif on a cream ground. Started needlepoint, with wools and stamped, painted canvas, \$20.00. Stretching \$1.00. Tiptop table in various woods, \$21.00 mounted. Obtainable from Florence Gritman Inc., 555 Madison Avenue, New York



DECIDEDLY upper bracket. It is hand carved, in a Chinese Chippendale design that comes in walnut, mahogany or pine finish for \$8.50. If you prefer a new or antique gilt finish, price is \$10.50. Substitute a favorite figurine for the rare Chinese gentleman, not included. Ruth S. Berlin Inc., 437 Madison Avenue, New York

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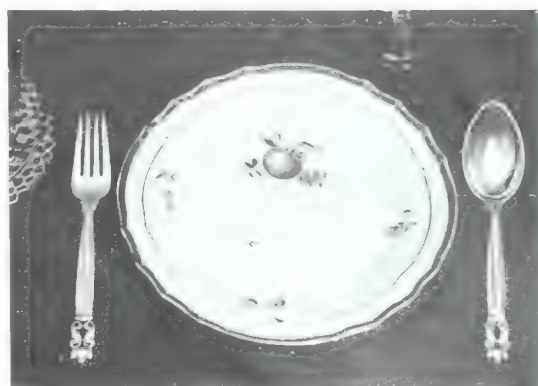
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**Artistic Triumph** at the end of dinner. Fork and spoon in Georg Jensen's inspired Acorn design . . . and Ruth's open hagen dessert plate with the pattern in pomegranate pink, vibrant white and gold. It's a sophisticated gesture to have a completely different service for one course . . . and we can think of nothing more individual than the pieces pictured here. The fork is \$9.50, the spoon \$7.00 and the plate \$7.50. May we send you our book of art?

*Exhibited throughout the United States*

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FOR YOUR SPRING LUNCHEON SETTINGS



Has Hawkins or Nora gone suddenly color blind? An eggshell-toned doily and napkin at Mrs. Struthington's place, and royal blue at Major Whimple's?

Even so...for that is just the idea behind "DUO"... very striking, very chic, and very, very Mosse!

Two colors cleverly contrasted in the linen runner, and used alternately at each place, are smart beyond words and give splendid possibilities for harmonizing floral decorations.

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DUO set for 8 (17 pieces) egg shell and any of 10 colors \$16.50.

Monograms on napkins \$6.00 extra per set. Color swatches will be sent on request to readers who wish to order by mail.

**mosse**

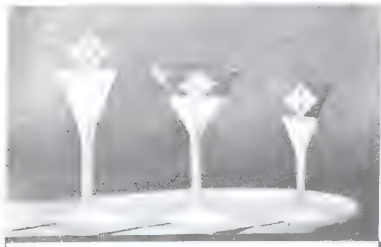
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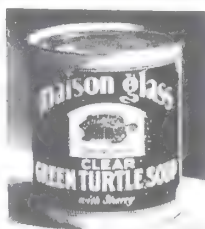


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**Horse  
Footscraper**

\$15.00 F.O.B. Baltimore

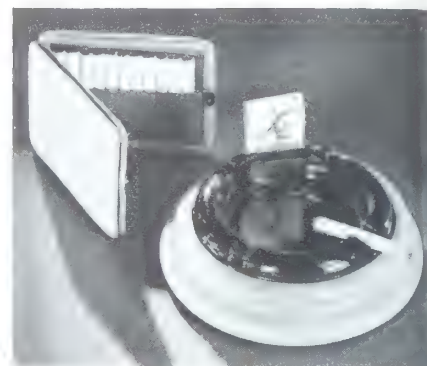
This footscraper is made of polished brass and is designed to remove dirt and mud from the bottom of a horse's hoof. It is a practical and decorative item for the stable.

Write for catalogue of garden furnishings.

**MALCOLM'S**  
House and Garden Store, Inc.  
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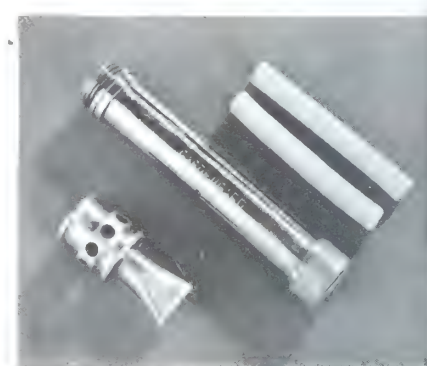
THE main trick about this pig-skin covered ashtray is the special grooves which hold your cigarettes and snuff them out when you've been forgetful. The removable hand-pressed glass tray is colored amber or white, \$5.00. Double pig-skin case holds twenty cigarettes, costs \$7.00. Mark Cross, Fifth Avenue at 52nd Street, New York



NOT content with letting the plant life to be contained herein steal all the honors, this stand holds its own with no trouble whatever. The flower-pot holder is of hand-forged iron, and comes equipped with a copper pot 4 inches in diameter. Pot and stand for \$1.75, from Harry C. Cranmer, 224 South 24th Street, Philadelphia, Pa.



GARDEN lovers should bow down to the geyser fountain gadget in the lower left. It reduces water bills with a pin-hole stream which enables water to be used again and again. \$6.50. Locust Lawn Gardens, Calton, Pa. Center. Gardengard, a hose attachment to hold insecticide (right) \$1.00. Reluc Mfg. Co., 276 Fifth Avenue, New York.



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SILVER**



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**ROBERT  
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DESIGNED

NEW YORK



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You have spent ten, fifteen, maybe more years building character in your child. Why not spend an hour learning how to choose the right school—the builder that will carry on where you leave off?

There are hundreds of good schools, but only one or two that are good for your son or daughter. Schools have character just as children do, and the character of the school must be suited to that of the child. Otherwise years of building will be given improper direction, or even undone.

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6

# SCHOOLS



COURTESY OF EDGEWOOD SCHOOL

## Atmosphere

Muddy hoof-prints on the bridle path are a surer sign of spring than the proverbial crocus. You've waited impatiently for that first warm day. The sun is bright, and the lingering sting of winter felt beneath your tweeds makes your blood tingle. There's a loamy smell rising from the frost-ridden ground that mingles pleasantly with the acrid aroma of stables and horses. You want to sing or shout or whistle—whatever you do when you're extremely glad to be alive. Books are shelved, and you abandon yourself to the fun of a spring morning.

If you don't know this feeling, your son or daughter does. Their school year is filled with many mornings such as this—when great satisfaction is found in riding, field-hockey, or even a friendly conversation. These experiences pieced together make up the atmosphere of the school, and this atmosphere will exert an influence on character and personality. In selecting a school for your child, choose one that will provide these things. Not because of the fun that can be derived from riding and hockey—the pleasure, itself, belongs to the moment and will pass as quickly—but because this experience leaves an unconscious, but very definite, impression on the child.

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EDUCATES THE WHOLE BOY  
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College. Complete facilities.  
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Band. 122 cadets in 195  
College. Modernized Catholic  
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### CAIRN TERRIERS



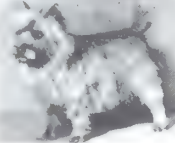
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## THE CAIRN TERRIER

Away back in the 13th Century, when England and the Colonies crossed swords, the small dog of Scotland, or the "Terrier o' the North", as the Cairn was then known, was bred to work. And no easy task was his, for the job consisted chiefly of bolting and destroying foxes, otters, badgers and such vermin that infested the Isle of Skye and the Highlands. Bred and built for utility, he accomplished his purpose by pursuing his quarry to ground, going in after it, and either killing himself or driving it out to be killed. It took courage, which he had then and which he has now. And the amazing part of it is, all this store of sheer grit is done up in such a small and altogether appealing package!

At that time, standards were practically unknown. Size and color were little thought of—matchless courage and endurance were the all-important qualities in this little terrier. It is, therefore, not surprising that even today we find in the breed variations of height, weight or color. But this is true of many of the well-known breeds. The Cairn of today represents a modern effort to preserve all the good qualities of the old-fashioned Highland terrier, from which sprang the present day Scottish Terrier, West Highland White Terrier, the Skye Terrier and the Clydesdale Terrier. How successful this effort has been can safely be left to any real Cairn owner.

Physically the Cairn Terrier is described in the Cairn Terrier Club's year book as follows:

"The Cairn is a small terrier—in fact, the smallest working terrier of the lot. But he is not in any sense a Toy. Tiny wiry dogs, with very little substance and suggestive of the Pomeranian, are quite as untypical as the coarse overgrown specimens one sometimes sees under the name of Cairns.

"The coat of a Cairn should be double. A close-lying, soft inner coat should keep him warm, while a harsh, rather wiry outer coat sheds water, protects him from the weather, and shields him from wounds. Between the ears and on the face the hair should be slightly softer than elsewhere, but never long and silky so as to make him look like the Skye Terrier.



Cairn character in two of its phases is evident in the contrasting expressions of Forethought of Carylfort and Fiery Rob of Carylfort, both owned by Miss Elizabeth M. Braun. In all sincerity, is it possible that any one—even a confirmed dog-hater—could resist faces like these?



# MART

If you are looking for a small, alert and amazingly steadfast friend that will never walk out on you, read here about one of the best of dogs

"The Cairn's tail should be short and carried erect, with a slight tilt forward at the tip. It should not curl down over the back, even when the dog is excited, for this detracts from his general appearance. Weight for bitches 13 pounds, for dogs 14 pounds."

Some people say the Cairn is shy. The fact is he does not make friends with everyone who chances to cross his path. But once his confidence is won, he is loyal and true to those he admires and respects. To strangers he offers a cool politeness until they prove their justified claim to his friendship. From that point on they are set for life, for Cairns don't forget fair treatment—or, it might be said parenthetically, its reverse.

Although the Cairn, in his early days, was a worker and knew not the rôle of house dog and companion, he is happy today either in a city apartment or on a country estate. It is in the country, however, that he is at his best. He is a natural water dog, in which occupation his rough, close coat serves him well. He can retrieve with a sureness of delivery that is amazing. He can be depended upon, too, to do his share of ridding a farm of undesirable creatures. He needs neither urging nor training in this respect. It is instinctive with him to be the sworn enemy of all manner of vermin, a characteristic which has been his for many, many generations. The good nature of the Cairn makes him a natural and tireless playmate for children. His peaceful, loving disposition enables him, if necessary, to live on good terms with other dogs. One of his most worthwhile traits is his ability to size up the circumstances of the moment and adapt his own attitude and actions to them.

As a house dog, the Cairn can control his seemingly restless activity and become a quiet-mannered fellow. Give him a definite place as his own in which to sleep and he will accept it without complaint. On the other hand, he will indulge in

(Continued on page 21)



Best of Breed among the Cairns at the 1936 Morris and Essex Show was awarded to the English and American Champion, Annita of Eastcote, the property of Mrs. Howard Lee Platt. In this photograph of Annita there is obvious, among other things, the correct Cairn form and pose

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# DOG MART

(Continued from page 23)

cushioned refinement if encouraged to do so. Take him with  
you in the car, and he'll love it and, incidentally, guard the  
car with his very soul.

Training? Yes, the Cairn can be taught readily and easily.  
All he wants in the trainer is a sympathetic understanding,  
patience and encouragement. He has brains—plenty of them.  
What he can and will do is limited only by the will and the  
patience of his master. To any problem he gives his undivided  
attention. Harsh methods are out of place with a Cairn.

A keen, sharp mind and an alertness to everything about  
him make him a watch-dog not surpassed by any and equal-  
led by few. Woe to the unwelcome intruder when a Cairn is on  
the job. Yet the Cairn has a fine sense of discrimination be-  
tween friend and foe—between the delivery boy and the un-  
wanted caller.

Yes, you'll never be disappointed in a Cairn. You'll find  
him alert, gay, possessed of a sporting spirit, and a friend  
that will stick through thick and thin. After all, isn't this what  
we are always looking for and find so often in dogs?

C. E. HARBISON



Cairn Terriers are natural water dogs. These three, owned by Miss  
Margaret Shotwell, are after frogs in the swimming pool. Yes, they  
really do catch them, too, diving in boldly when the game is sighted.



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Mr. and Mrs. Paul Renshaw are the owners of Ch. Swashbuckler of Rockhead o' Hollow Tree—a lengthy but descriptive title for the small rascal shown here. If you are in doubt as to what a really fine Cairn should look like, study this photograph, noting especially the short back, well-set legs, tail and head proportions and the carriage

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# HOUSE & GARDEN

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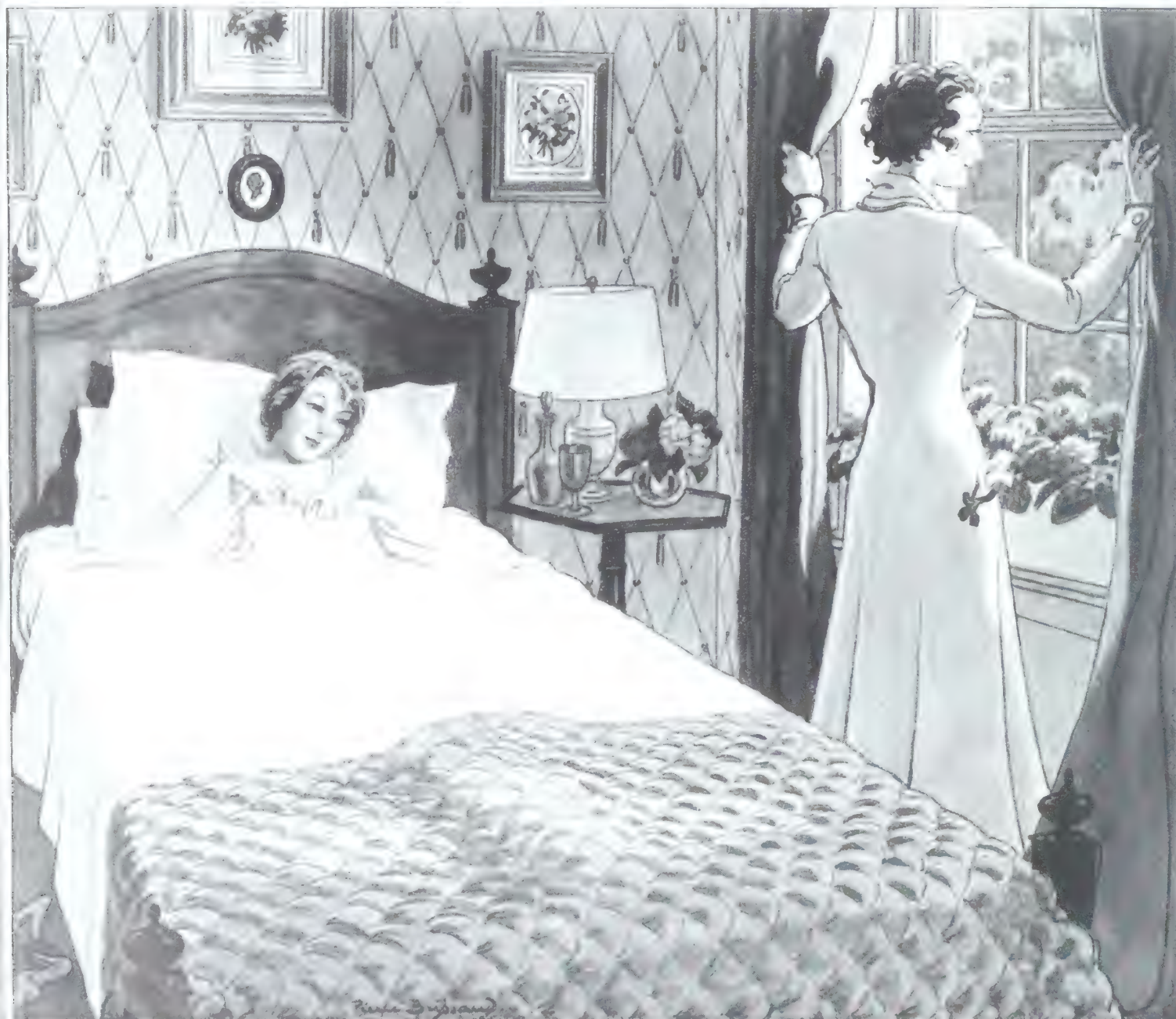
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# The Bulletin Board



**COVERS.** The cover of the first section this month, painted by Edna Reindel, shows the extent to which many contemporary artists are swinging toward a type of realism which would have been scorned but a few years ago. These St. Brigid Anemones really look like St. Brigid Anemones; it is easy to tell that they are neither Roses nor Madonna Lilies. It would seem that at last Facts are beginning to triumph over Fantasy.

The cover of the second section is by Pierre Pagès, a young French artist newly come to these shores. Examples of his work have appeared twice before in *House & Garden*.



**TABLE DECORATION, 1757.** Our forebears were given to elaborate centerpieces at times. Witness this advertisement in the *Boston Gazette* of October 17, 1757, wherein a Mr. Stephen Delo, who was soon embarking for Europe, offered for sale "A Compleat Set of Desert Frames, with Arbors, Alcoves, Hedging, China Flower Pots, etc., with spare Grass and Gravel for ditto." Note the name, "Desert Frames." Was this put on the table after the cloth was removed? Did the guests pull back their chairs and let the servants arrange this garden with alcoves and hedges and grass and gravel before their very eyes?

**CROWN IMPERIALS.** Those who exercised forethought in their bulb plantings last Autumn will doubtless spend their time this month and next answering the question: "What is that?" Everyone recognizes the common bulbs, but when it comes to, say, the Crown Imperials, many persons display a dense ignorance.

These *Fritillaria imperialis* are old citizens of the garden commonwealth, so old that people have forgotten them. By diligent search last Fall we were able to find nine varieties—Aurora, Crown-on-Crown, Double Red, Goudbout, *Lutea maxima*, *Rubea maxima*, Slagswaard, Sulpherine and Zilverhout. They should be planted six inches deep in a spot protected from winds. Sun or half shade will do. They are not a cutting flower, nor does one sniff them. Like Royalty, they are to be admired from a distance.

**PERSONALITIES.** Maybe you've wondered what kind of persons own some of the houses and gardens we show in our pages, for often they are selected without regard for the name of the owner. In the lead article is the garden of Gordon Dunthorne, whose passion is old flower prints and who lectures delightfully on them. Later on you come to the garden of Oliver Hill. Mr. Hill is an English architect of the lively Modernist School and has designed several structures in that style.

Mrs. Dorothy Liebes, whose new fabrics are shown in color, hails from California and has lots of fun weaving materials in new and strange ways. She doesn't look a bit arts and craftsy. Pierre Dutel, who is pictured beside a portrait of his room, pursues the arduous vocation of decorator and does houses all over the country. His figure tends definitely toward the Baroque and his mustache is slightly red. William Odom (see two views of his mirrored apartment) is more Gothic in stature—slight, quiet. Possessed of the highest order of taste, he has taught and inspired the newest generation of decorators in America and France. Richard Le Gallienne, who writes on *Classical Gardens*, is the last of the 1890 star authors. He lives gracefully in France and still wields one of the loveliest pens writing today.



**CARE OF TREES 1657.** Sometimes, in an unthinking moment, we are apt to picture our Colonial forefathers as hacking down trees willy-nilly and having no great regard for arboreal beauty. Well, maybe we're right. For in February, 1657, the town-fathers of Weymouth, Mass., were moved to pass the following regulation: "Whoever shall presume to fell, kill or top any tree or trees which grow before his own or his neighbors Dore or that stand in any place upon the common or highway which may be for the shade of either man or beast, or shelter of any house or otherwise for public use, every person so offending shall be lyable to pay for every such tree so felled, topped or killed 20 shillings for the Town's cause. . . ." And yet, down in Philadelphia about 1780, the city fathers ordered street trees to be cut down because, so they believed, trees were a fire menace and polluted the air with their foliage!

**HORRIFAN COMPENSATIONS.** I suspect some of our Loving Readers hired for gardener an erstwhile driver of a truck. What he accomplished in the garden was nothing to compare with what the garden accomplished in him. He saw miracles of growth spring up under his hand. He also arrived at wisdom. Hitherto, he said, he worked all day on a truck and at the end of the year had nothing but wages to show for his efforts. Now he not only had wages but all this—and he spread his arms to encompass vegetable garden, flower borders and color frame.

**FLOWER PRINT.** For its 10th Flower Print reproduction *House & Garden* selects Henderson's plate of the American Cowslip. It is from Dr. Robert John Thornton's folio of fruits, *Temple of Flora*, published in London 1799-1807. An extensive account of Dr. Thornton and his *Temple* is found on page 98 of the December issue. The flower pictured in the frontispiece of this current issue is *Dodecatheon meadia*, the American Cowslip or Shooting Star. It is one of a truly American genus with a distribution from Maine to Texas and from the Atlantic to the Pacific.



**LAWN MOWER HERITAGE.** The time will soon be here when patient husbands will push lawn mowers up and down gardens. In those hours of drudgery it may lighten their work to realize that husbands have now been doing that sort of slavish labor for well on nigh 107 years come Michaelmas. The first patent for the lawn mower was granted to Edward Budding on October 25th, 1830, and in the same year a machine was actually manufactured by John Ferrabee of Stroud, England. Somewhere in the early 50's, Anthony Waterer of Woking sent a machine to his friend H. W. Sargent of Fishkill, N. Y. This was the first lawn mower ever seen in America. Prior to its arrival lawns were cut with heavy scythes and many workers were so expert with them that an evenly-cut turf resulted.

**GESTURE OF GRATITUDE.** Upon occasion we are filled with a great desire to doff our editorial hat in grateful obeisance to a gardening author. Such a mood is on us now as we finish reading Allan H. Wood, Jr.'s *Grow Them Indoors*—the best volume on house plants and their culture that has appeared in many a year. It is fresh, it is different, it is replete with tangible advice on numerous species that other books on the subject normally ignore. Yes, thinking it over, we not only take our hat off, but sweep it low in a gesture of real respect.





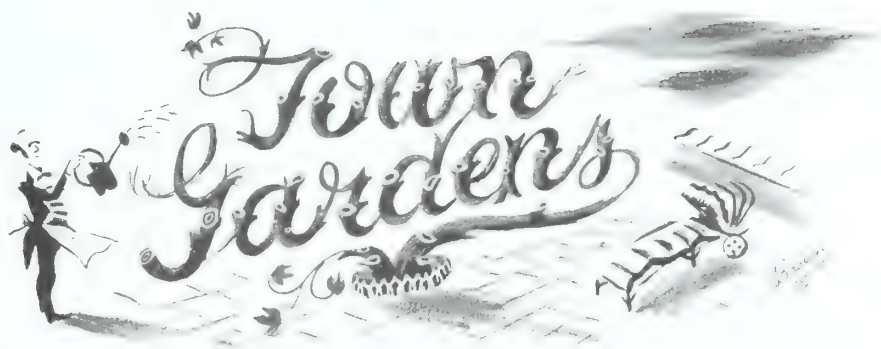
H. Thomson del.

W. Warner sculp.

# *The American Cowslip.*

*London. Published May 1 1801 by P. Thornton*





**M**OST town gardeners and Charney are brothers under their skins.

Picciola's famous little tale, "The Prison Flower", relates how the political prisoner, Charney, was able to endure the bitterness of his sentence by watching a plant grow in the crack between the flagstones of the walls outside his cell. As the plant expanded, it needed more room. It began to fade. The stone slabs were choking it. Charney was in despair. He petitioned the Emperor. And, so the story relates, Charney received this reply:

"His Majesty the Emperor and King deposes me, sir, to inform you that he grants the petition forwarded him by the prisoner Charney, now under your custody in the fortress of Fenestrella, relative to a plant growing among the stones of one of its pavements. Such as are likely to be injurious to the flower must be instantly removed."

Town gardeners fall into various classes according to what it is that chokes their plants.

**S**PEAK of making gardens in town and immediately a crowd of questions pop up: What kind of town? What part of town? Is the garden to be on the ground or in the air? Is it being made by the owner, who will live in the property a long time, or will the garden be cared for only for the term of a three-, four- or five-year lease?

Country town gardens do not offer many problems that differ from those encountered in gardens outside towns. They may have a bit more shade from surrounding house-walls but this can be solved by growing plants that thrive in shade. The low skyline of small towns permits sun to reach the soil and allows a free circulation of air. Lucky is the man whose town garden is in a small town.

If that small town be not entirely given over to manufacturing or if his garden is far from soot-belching mill chimneys, he can count himself very fortunate. He may grow whatever he pleases.

An example of a garden in a low skyline environment is Gordon Dunthorne's charming backyard development in Georgetown, the old part of Washington. Clean air allows him a lawn, trees, healthy evergreens and sufficient flowers and shrubs to lend color. The garden is divided into small sections, each with its own character. It is further enhanced by the paved sitting-out place.

Making gardens in crowded cities is quite another problem. So many are the hazards that anyone who expects an all-year flourishing garden is foolishly sanguine. Here and there in cities you find middle areas of blocks where sunlight penetrates and the air is fairly fresh. In such locations it has become customary to make community gardens—to pull down high property fences and either make the area into one large garden or supplant the fences with low pickets or low walls.

**T**HE Fritsche Garden in Philadelphia illustrates this communal style. The owners bought up a sufficient number of properties in the heart of town—little houses with narrow frontage—to give them control of the whole block. Some of the dingy houses were pulled down and the garden now covers the area of six former unsightly backyards—three on another street and an adjacent three. The planting consists mostly of various kinds of evergreens with a few low-growing annuals and perennials to edge the beds. A large part is paved with mixed slate and stone of random sizes. This treatment minimizes garden care and, together with a fountain, pool and decorative plaques and a loggia, keeps the garden interesting in Winter. The garden was designed by James Metheny.

Such valiant attempts to capture precious sunlight and air, however, do not solve the greatest problem of all that is encountered in cities—the precipitation of dirt and the circulation of gases poisonous to plants. Such gases and dirt effect gardens both on the ground and in the air. Some day we may find a way to keep the air of our cities clean: until that time gardeners will have to struggle to keep their plants clean. In the heart of many crowded cities it is practically impossible to keep plants alive for any length of time unless they are washed off at least once a week and the top soil renewed each year.

**E**XCEPT in favored instances, then, horticulture is scarcely a sport to be pursued. City gardens must find their interest in other decorative elements.

London gardeners, accustomed to lack of sun and a sooty air, have given their backyard garden lively interest by paving, by variations of levels and by growing only the limited range of plants that are impervious to these air and light conditions. Potted





TYPICAL of small town gardens is the rear yard of Gordon Dunthorne's house in Georgetown. By being divided into sections it has a diversity of interests. Around three sides of the lawn is a flower bed of perennials raised on a low retaining-wall. Box bushes are placed as accents. Brick paving is plentifully used. The walls are softened by vines. A roofed shelter commands a view of the garden.

plants supply color for a time and when they go off others are set out.

In our cities the same ingenious use of stone or brick paving and varying levels is being adopted. If the backyard area permits, the levels can be stepped down to a pool and only the outer fringes of soil, replaced each year, are given to flowers and shrubs. Brilliant tiles, wall plaques, interesting pottery, pools and wall fountains together with potted evergreens can make a city garden interesting both in Summer and Winter.

It would be possible to turn some of these backyards into conservatories by covering them entirely with glass. Even bolder methods have been tried—gardens of wrought-iron trees and flowers! One landscape architect has recently conceived a city garden with walls of translucent marble and glass and fantastic trees fashioned out of chromium. Such a garden, of course, would be only a symbol. One would look at it and be reminded of a garden. Paris has several such symbolic gardens, made of colored stones and tinted cement, with a few potted plants as a concession to reality.

In spite of all the high hurdles they have to leap, backyard gardeners in New York persist in their favorite sport. By renewing both soil and plants from time to time, according to the City Garden Club bulletins, the following can be grown:

IN SUNNY YARDS. *Flowers:* Spring bulbs, Iris, Geraniums, Marigolds, Verbena, Petunias, Sedums, Sweet Alyssum and Lantana. *Vines:* *Polygonum Auberti*, Wisteria, Virginia Creeper, Japanese Ivy, Trumpet Vine, Clematis (in only the most favored spots) and Morning Glories. *Shrubs:* Lilacs, Caraganas, For-

sythias, both California and Regel's Privet, Japanese Barberry, Azaleas, Altheas and Buddleias. *Small Trees:* Magnolias, Mulberries, Willows, *Catalpa Bungei* and Japanese Cherries. *Large Trees:* Ailanthus, Oriental Plane, Ginkgo, Maiden Hair Tree, Small Leaf Linden, Honey Locust and Paulownia.

IN SHADY YARDS. *Flowers:* Lily-of-the-Valley, Forget-me-nots, Pansies, Myrtle, Violets and Begonias. *Vines:* Actinidia, Halls' Honeysuckle, English Ivy, Euonymus (a slow grower in cities), Bittersweet, Japanese Hop, *Cobaea scandens*, Dutchman's Pipe and Wild Cucumber. *Shrubs:* Japanese Holly, Japanese Yew, American Holly, Azaleas, Rhododendrons, Retinospora, Forsythias and Box.

Gardens in the air, those that cling perilously to the flat roofs of apartment houses, offer their own set of problems. Whereas they are blessed with both sunlight and free air circulation, they also have to face the problem of polluted air. Plants must be constantly washed off, as they do on the ground. There is still another problem—wind.

John Held, Jr., tells of a Cactus garden he made on his roof in New York. Patiently and at no little expense he had hauled up great quantities of sand and rocks to simulate a corner of the American desert. Here he planted a collection of interesting succulents and Cacti. All went well until a wind storm struck that part of New York one night. The next morning when he went out to see his garden, it had practically all blown away!

Protection against wind is built up by treillage, fences, and even glass walls. French woven fencing gives a good rustic back. (Continued on page 37)





C. V. D. HUBBARD



A COMMUNAL type of city garden is that of Mr. and Mrs. John Fritsche in the heart of Philadelphia. The area of a small block was denuded of some slatternly houses and the open space paved, leaving a fringe around the edge for shrubs, trees and flowers. Evergreens are planted for Winter effect. A pool and a loggia play essential parts in the design, as do the interesting variations of levels and a small patch of green lawn. James McHenry was the designer.



# FUTURES in FURNITURE

EACH Spring and Autumn House & Garden offers, as a service to its readers, a survey of the trends in furniture styles and decoration. This survey is made by a number of editors working in key centers. For this present survey three editors combed the markets in Chicago and Grand Rapids and two others in New York. From these combined observations trends in furnishing and decoration are charted. In its prophecies House & Garden has been proven singularly accurate.

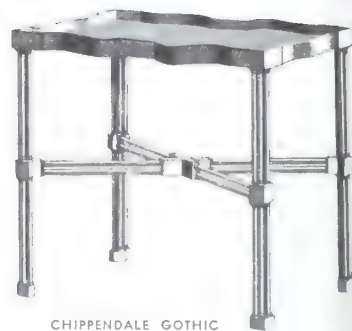
Last fall we prophesied: (1) that 18th Century furniture, especially that of our own late Colonial era, would dominate the market; (2) that maple furniture would still command attention; (3) that the Victorian taste promised to grow into a movement worth watching; (4) that a marked revival of French Provincial furniture was under way; (5) that in all phases of decoration—furniture, fabrics, rugs and carpets—a return to elegance was evident; (6) that Modernism, having gone into mass production, would no longer be an influential factor unless American designers produced some new conceptions or could approach it from a fresh angle. The survey made in January of this year proved that these prophecies were well founded.

Let us now turn to the present trends in furniture:

**MAPLE.** Highly stained and freakish shapes are on the down grade, whereas documented maple furniture—pieces made after good designs—are coming very much to the fore, especially when they have authentic finishes. The connoisseur taste prevails in maple, as House & Garden prophesied it would less than two years ago, when maple, then subjected to a gaudy henna rinse, seemed to be setting the market adither.

**18TH CENTURY.** In the course of its various surveys House & Garden has coined and used two names to typify the type of 18th Century popular in this country—"Federal Furniture" and "Founders' Colonial". This was furniture of the latter part of the 18th Century and the beginning of the 19th, the elegant furniture as distinguished from the "Kitchen Colonial" or simpler and ruder forms used in the earlier days.

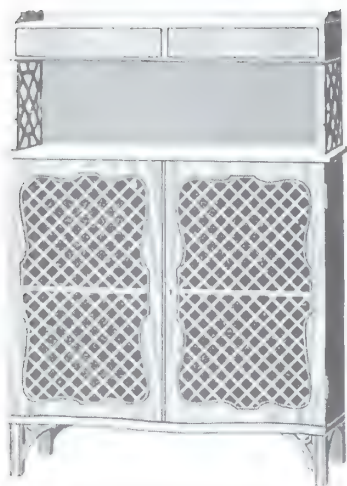
It is generally thought that American furniture designers of the 18th Century merely copied English pieces of the era. True, many of our best cabinet makers were trained in



CHIPPENDALE GOTHIC



DOUBLE CANTERBURY



LOW DECORATIVE BOOKCASE



BAMBOO MOTIF



SHERATON TRIPLE SEAT



TULIP WOOD INLAY



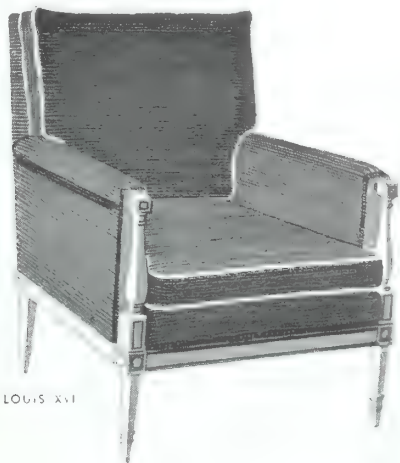
England and, on coming to America, brought with them their apprenticeship books of designs. However, as soon as they were established on their own, they began giving their pieces personal touches. Consequently, the American versions were legion and, whether made in Rhode Island or at Philadelphia or Boston or Litchfield, Conn., each had its own distinctive touch. In some districts—as in the South, where expert cabinet makers were few and far between, and in cultural centers of the North, where people of class traveled abroad—many pieces were imported. So far as our own cabinet makers were concerned, there was much more provincial English type furniture made here in our forefathers' day than some modern Tories would suspect. It is this type of 18th Century American furniture which is dominating the market today. And, as we said in the September survey, more and more manufacturers are making authentic copies of privately owned or museum pieces.



SMALL WING CHAIR



LOUIS XV



LOUIS XV

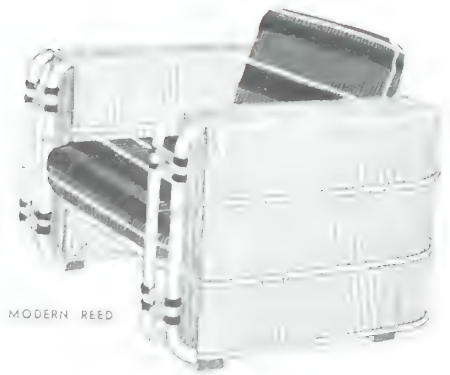
While those who watch these slow tides of furniture taste may be wearying of the 18th Century American Colonial, nevertheless, it is a style that dominates the market today and is apt to lead it for some time to come. It is a national expression. In spite of changes which may threaten the original structure of our government or economic upheavals that seem to shake the social order, a large body of Americans for a long time to come will cling to national expressions even in furniture.

**FRENCH FURNITURE.** In this class we must make the distinction between (A) Court Furniture and (B) Provincial.

We hope we aren't in for a too violent French Court vogue. It is a style easy to produce. It can easily become, in the wrong hands, reminiscent of the hotel French of the 90's—gilded chairs and such—which can be palmed off as good style on an unsuspecting public. While you'll have to search for it, there is good French Court furniture being made today.

The first seepings of a French Provincial revival that we noted in September threatens soon to be in full flood. In isolated cases much of it is very good. Here again, it must be chosen with the same discrimination exercised in buying French Court furniture. Unless this taste is insisted upon, French Provincial is apt to be thrown into a chaos of wrong woods, wrong hardware and wrong mouldings.

**VICTORIAN.** Much of the Victorian furniture found in the market today—and it is on the increase—is Southern in derivation, copied from parlors far south of the Mason and Dixon Line. In its day it was an evidence of elegance, of lush living. Perhaps it was at first joyfully accepted in our own era as a



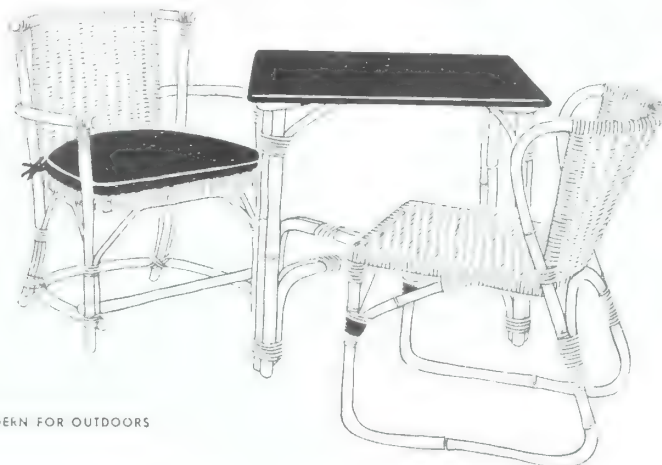
MODERN REED



AFTER THE REGENCY



PRE-ADAM STYLE



LACED MODERN FOR OUTDOORS





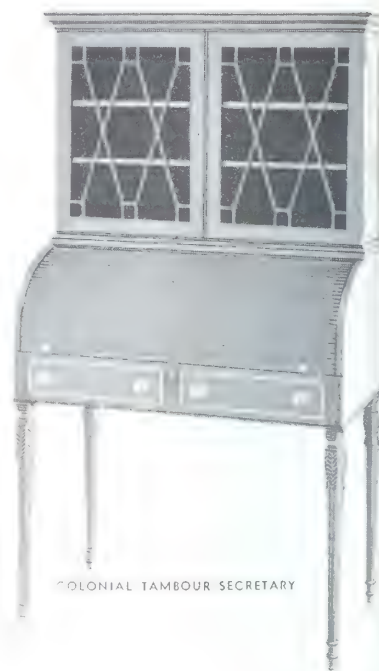
FRENCH PROVINCIAL



BRECKFRONT REPRODUCTION

relief from the New England kitchen cobblers' benches, dough troughs and milk cupboards that flood the market. These Colonial kitchen types, by the way, are still to be found, many of them in kittenish forms that would make any self-respecting New England housewife spin around in her grave.

Could we say that "Gone With The Wind" has brought Victorian into national attention? Well, even lesser events than a novel have changed furniture taste. And what chance has it of becoming a popular style? House & Garden believes that it is apt to find popularity in certain sections and in others prove only a passing fad. It must be remembered that in many regions west of the Ohio, Victorian furniture is the common conception of antiquity. The Forty-niners and those that immediately followed them in the opening of the West dragged Victorian furniture across the Continent with them.



COLONIAL TAMBOUR SECRETARY



AUTHENTIC COLONIAL DESK

Modern. With a few exceptions where it is being custom-designed, the best creative work being done in Modern furniture today is in outdoor types. Others are adaptations of familiar Modern styles. Occasionally there are to be found pieces of Swedish Biedermeier that have a Modern air. Strictly functional furniture is going where it belongs—on terraces and bars and kitchens. In the higher brackets one searches in vain for new Modern inspiration. We hope that out of the beautiful woods and modern materials available some distinctly new break will come. We still look for a genuinely American Modern. All too much of that being produced today is still reminiscent of that produced on the Continent in the past. It is not beyond a reasonable hope that, at the Paris Exposition this year, some fresh inspiration may be found for a Modern style that justifies its materials.

The Modern furniture produced today appeals to two classes of people—those who are wearied of the periods of the past or those who cannot afford good examples of those periods. For the first there is available the expensive Modern which has now become so static in design as to be established as a period itself; for the other, the borax type in plain or slightly elaborated German peasant box Modern. (Continued on page 79)



DESK AND SECRETARY



RHODE ISLAND BRECKFRONT



COLONIAL ADAPTATION



# Men who make our flowers - IV



EMPIRE STATE

J. H. Nicolas



**M**OST of us dream of the day when we can chuck our necessary vocations and, willy-nilly, pursue our avocations, when we can retire from the grind of office or factory work and chase after our hobbies. Few of us have enough courage or cash or whatever it takes to defy the Fates in this cavalier fashion. Now and then we find an exception. The subject of this sketch is one of them—Jean Henri Nicolas—a cotton factor who forsook that business to become a Rose hybridizer.

Mr. Nicolas was born at Roubaix near Lille, a great textile center in northern France. The Nicolas cotton factory, started in 1810, was first in France to import American cotton. We must remember this cotton business; it was one of his heritages.

The other was the memory of his father's Rose garden, then one of the most extensive amateur *roseraies* in France, part of the Domaine de Cartigny, which had been in the family since the 15th Century. Around the house were such old favorites as Climbers Mme. Sancy de Parabère, pink, and Félicité et Perpétue, white, and Gloire de Dijon and, in oval beds, the opalescent Souvenir de la Malmaison and the velvety maroon Empereur du Maroc. The *roseraie* itself covered an acre and a half and was laid out in conventional geometric beds in which flourished a great collection of Hybrid Perpetuals, for this was before the day of fancy Hybrid Teas.

In this garden, at the tender age of ten, Jean was taught by his father to bud Roses. Here also was first planted the seed of inspiration for the greatest of existing French Rose collections, the *Roseaie de L'Hay*. Mr. Nicolas tells the story:

"My father was a cotton manufacturer and Jules Gravereaux, owner of the large department store, Le Bon Marché of Paris, came several times a year to buy cotton goods for the store. Their business took only a few hours but Gravereaux would stay two or three days, especially during the Rose season. On one occasion, around 1885, Gravereaux remarked, 'I wish I had a *roseraie* like this,' and my father replied, 'Gravereaux, if I had your fortune, I would retire from business and devote my life to the Rose.' Some time later, Gravereaux wrote my father that he was going to follow his advice and that my father should come to Paris to look over several estates he had in view and select the one most suitable to the development of a large *roseraie*. So came to be the great Rose museum of L'Hay which every lover of Roses and beauty should visit when in Paris."

The Nicolas *roseraie* lasted until 1914 when a ruthless German officer made a paddock of it for his horses. The beautiful trees were cut down to supply fuel to the civilian populace of the city during the hard winter of 1916-17.

Jean Henri Nicolas was educated first at the Collège de Roubaix and then at the Sorbonne, where he took his Master's degree, which led eventually to the honorary degree of Doctor of Natural Sciences, awarded in 1934.

Being a third son, he was destined, according to an old French custom, for the army. After a course at the Polytechnic School of Artillery, he had reached the rank of captain at 27, when an impairment to his eyesight forced him to withdraw from the army. After that for a while life was mostly cotton. He came to America representing his father's firm to buy cotton, married in New Orleans, took American citizenship and started his family hobby of playing with Roses. The war came. He did his part as Captain of Artillery in the French Army. Then with peace, he decided to make a vocation of his avocation. Thus an amateur rosarian became a professional.

For those who haven't seen him in the flesh, I might help them visualize the man by saying that he stands 6' 2" tall, weighs 210 pounds, still has a French accent but doesn't need his hands to talk. He is a trustee of the American Rose Society, Vice-President of the National Rose Society of England, and of the French Rose Society, "Les Amis des Roses". He is also an honorary life member of the National Horticultural Society of France and the German Rose Society. His books include, *The Rose Manual* and *A Year in the Rose Garden*.

The French Government, which keeps track of its sons abroad, has recognized M. Nicolas' endeavors in various fields by awarding him the Cross of the Légion d'Honneur and for horticultural work the cross of the Mérite d'Agricole and the Palmes Académiques for his writings.

In hybridizing, "Nick" is aiming to improve existing strains and to create new and hardier and healthier strains out of strong species Roses. Thus Leonard Barron was evolved from the Alaskan hardy species *Rosa nutkana*. This (Continued on page 92)



# HANGING GARDENS

BY RICHARD LE GALLIENNE

THE magic properties once attributed to certain words need not surprise one when one remembers the evocative power of some simple words that we use every day, words as potent as any "Abracadabra" in the Arabian Nights; words that, like an enchanted carpet, will transport us in the wink of an eye-lid across boundless space and time; words that will literally raise spirits from the vasty deep, or with all the anguish of reality bring back to us the lost faces and hushed voices of the dead. None of these words possesses more of this power than the word "garden", as perhaps no word of six letters concentrates so much human satisfaction.

IT is not only the possession of the thing itself (and the richest man has no more valuable possession than his garden), but the treasures of the imagination with which the mere utterance of the word immediately endows us. We may be the poorest devil on earth, but we no sooner say the word "garden" than there unfolds before our eyes healing hallucinations of green freshness and stately, consolatory peace. We are given the keys to all those mystical gardens, the paradises and Elysiums which man dreamed of in the pure dawn of his being, and we are made free also of all those academes where, beneath the whispering elms, philosophers reasoned together of the soul; as of those luxurious pleasaunces where war-worn emperors wooed the innocence of grass and flowers; the palace gardens, the parterres and avenues of kings, and the leafy seclusions of poets and scholars. It matters not to have no garden of one's own so long as all the gardens of gods and kings and poets and lovers are ours for the speaking of one single word.

"GARDEN", one says quietly to oneself, and immediately we are in the loveliest of all dream-gardens, those Gardens of the Hesperides, where the three fairy women guard the three golden apples, as they sing among the leafy boughs.

Or, again, Nausicaa takes us by the hand and leads us into the garden of her father, the King Alcinous, where "grow tall trees blossoming, pear-trees and pomegranates, and apple-trees with bright fruit and sweet figs and olives in their bloom. The fruit of these trees never perisheth neither faileth, winter nor summer, enduring through all the year".

Suddenly, as one dream picture follows another, we are in the Island of Cos, with Theocritus and his friends—"reclined on deep beds of fragrant lentisk, lowly strown, and rejoicing we lay in new stript leaves of the vine. And high above our heads waved many a poplar, many an elm tree, while close at hand the sacred water from the nymph's own cave welled forth with murmurs musical. On shadowy boughs the burnt cicalas kept their chattering toil, far off the little owl cried in the thick thorn brake, the larks and finches were singing, the ring-dove moaned, the yellow bees were flitting about the springs."

Again we are walking gravely to and fro with Plato and his disciples as he discourses of divine philosophy in that leafy pleasure-garden on the banks of the Cephissus. Or the garden of another philosopher invites us, that of Epicurus, who taught that pleasure, nobly understood, was the end of life, "and in a garden's shade that sovereign pleasure sought".

The gardens of all the poets are ours to dream and wander in. Horace invites us to drink old Falernian with him, "reclined at ease in some grassy retreat, where the lofty pine and hoary poplar delight to interweave their boughs into a hospitable shade", and, worldly poet as he is, talks to us of his Sabine farm and the joys of country life. Virgil, also, beneath the shade of a spreading beech-tree, bids us share his woodland solitude to the music of the rustic reed, telling us the while how "fortunate is the man who knows the country gods, Pan and old Silvanus and the sisterhood of nymphs".

THROUGH these immortal gardens of the myth-makers and the poets we wander on till we find ourselves in ancient gardens where our mortal feet can actually tread, the gardens of dead princes and other lords of the earth, stately Italian gardens of the Medici or the Colonna, walled in with cypresses, with green alleys, long vistas, fountains and flower-beds, lawns and glimmering statues of nymph and satyr. Such are those "hanging gardens" at Isola Bella on Lake Maggiore, which probably far surpass in beauty those hanging gardens of Babylon which Nebuchadnezzar built on arches, and filled with every imaginable tree and flower, to satisfy the whim of his fierce Assyrian queen. Such, again, is the noble garden made by the Englishman Sir Thomas Hanbury, close to the Italian frontier, crossing which we step into the dream-land of Provence, the whole coast-line of which, as it stretches like a colossal tapestry of foliage and flowers, in face of the Mediterranean, seems one vast hanging garden. Indeed, the hanging gardens of Provence are so literally suspended on the steep rocky hillsides of the Maritime Alps that, while they begin on earth, they seem at last, as they ascend, terrace after terrace, to lose themselves in the sky.

EVERYTHING in Provence seems to possess something of a visionary quality, to be touched by enchantment. The very name of Provence, like Babylon and Bagdad, has a legendary sound. Though a well-defined department of modern France, Provence still belongs to the kingdom of romance. It is still a realm on the map of fairy-land, the land of troubadours and chivalry. Its real existence is still in the imagination, and no modern activities can ever make it more actual than the ancient kingdom of Lyonesse in the *Mort d'Arthur*. To live in Provence, in spite of tourists and motor-cars, is to live in a dream, and to take a stick and wander away up its rocky staircases is to leave the material world behind and to pass (Continued on page 32)





BRUEHL-BOURGES PHOTO

CONDÉ NAST LONDON

# PAINTINGS IN YARN

From every angle these hand-loomed fabrics, designed by Dorothy Wright Liebes, are tops in textiles of this type. To her palette of brilliant wools, Mrs. Liebes adds silk, Cellophane, glass, leather and even ball fringe to create interesting texture. Patterns are modern effects worked out in relation to the decorative and architectural scheme. Left to right. Wool and silk for curtains or upholstery. Fabric inspired by Persian pottery: Florence Hayward. Ball fringe on chenille: Thedlow. Modern Navajo pattern: James Pendleton. Upholstery of silk loops. Fringed wool curtain: Rebecca Dunphy





DRAWINGS BY JAMES REYNOLDS





# Ireland - by Anne Tiffany

If you've only one month to six weeks in the year that you can call your own, if you are badly affected by hot weather, if you long for coolness, quiet, peace, rest—yes, and even an absence of your everyday friends—where can you go? Not England—there are too many of the above requisites left out; not the state of Maine—for every state in this big union has found that it fits one's needs. You can shoot in Scotland from a friend's house; you can bake and dance and drink in the south of France; you can join the rest of America in Central Europe, where your much loved Salzburg is rapidly assuming the population of Fifth Avenue and 57th Street; or you could try Switzerland, but it's possible that you'll be bored. Think them all over and then—there's Ireland.

Cole Porter wrote all this in a song long ago—all but Ireland. Why hasn't it been sung and praised more? I went last Summer, so I can tell you that in August, 1936, there were so few tourists other than English fishermen that they were negligible.

Just before I sailed I read an article in a first class New York magazine that frightened me a bit. Miss Mary Manning had written a story of travel around the Irish country. A very sophisticated young lady, she speaks of "the over-written, over-crowded, over-painted West", "impossible Killarney", "inexcusable Blarney", and "frankly infernal Glendalough". Well, those inhabitants of Greenwich Village, Chelsea and Montparnasse whom she depicts straining their eyes in the direction of Aran had taken a year off in 1936 and had returned, perhaps, to the real home of the middle class, (Continued on page 70)



THE WINDOW on the opposite page looks out on a garden near Waterford. The trim simulates stonework in wood, and the usual supporting columns are omitted. The effect of lightness and freedom is unique even in Palladian architecture.

(Top) Two centuries ago, the Moores built this false face for their fortress in Galway. A scene out of legend is the bleak pole behind its mask: the treeless land; the black-armor heads on the balustrades.

(Below) The forecourt wall of this Irish house again displays the Palladian arch, favorite of the Eighteenth Century builders.

These romantic drawings of Irish houses were made by James Reynolds.





PHOTO: BOBBINK & ATKINS • GARDEN: NATHAN DUCKHAM



## Summer indoors

It is a tradition of New York's International Flower Show that the exhibits of the big horticultural firms shall be leading features of the main floor displays. Through the years, these indoor plantings have attained a degree of reality and perfection so marked that one can hardly believe they are not actual outdoor gardens. Behind it all lie many months of study and careful forcing of the plants in order that their blossoms may be at their best literally on the opening day of the Show—an achievement that cannot be over-rated.

Two such gardens from last year's Show are here shown: above, part of Bobbink & Atkins' Rhododendron and Azalea planting, dominated by the variety Pink Pearl; at the left, a path through William C. Duckham's garden of Delphiniums. Both of them not only show superb plants, but also demonstrate how they may be combined and arranged in an actually executed outdoor scheme.





# PRUNING TABLE

for some common shrubs

March

Anthony Waterer Spirea (*Spiraea*)  
 Butterflybush (*Buddleia*)  
 Coralberry (*Symphoricarpos vulgaris*)  
 Honeysuckles (*Louicera*, fruiting)  
 Hybrid Perpetual Rose (*Rosa*—H. P.)  
 Hydrangea (*Hydrangea* in variety)  
 Indigobush (*Amorpha fruticosa*)  
 Japanese Barberry (*Berberis thunbergi*)  
 Regel Privet (*Ligustrum regelianum*)  
 Rugosa Rose (*Rosa rugosa*)  
 Shrub Althea (*Hibiscus syriacus*)  
 Snowberry (*Symphoricarpos*)  
 Sweetbrier Rose (*Rosa rubiginosa*)  
 Viburnum (*Viburnum*—fruited)

Cut 1/2 last year's wood  
 Cut to ground  
 Remove old wood  
 Trim sparingly  
 Prune by 15th to 15"  
 Cut back severely  
 Cut to ground  
 Do not cut back  
 Trim sparingly  
 Prune to keep in form  
 Cut back severely  
 Remove old wood  
 Remove old wood  
 Leave unpruned



Prune late flowering shrubs  
 in early spring and early ones  
 right after blossoming

April

Goldenbells (*Forsythia*)  
 Heathers (*Erica* and *Calluna*)  
 Hybrid Tea Rose (*Rosa*—H. T.)  
 Vernal Witchhazel (*H. vernalis*)

Prune at base after flowering  
 Cut back severely  
 Cut to 4-5 eyes, before 15th  
 Prune sparingly

July

Billiard Spirea (*Spiraea billiardi*)  
 Bridalwreath (*Spiraea prunifolia*)  
 Common Lilac (*Syringa vulgaris*)  
 Common Pearl Bush (*Exochorda*)  
 Deutzia (*Deutzia* in variety)  
 Dogwood (*Cornus* in variety)  
 European Bird Cherry (*Prunus padus*)  
 Flowering Crab (*Malus* in variety)  
 Flowering Peach (*Prunus persica*)  
 Flowering Plum (*Prunus triloba*)  
 Goldenchain (*Laburnum* in variety)  
 Ibota Privet (*Ligustrum ibota*)  
 Japanese Quince (*Cydonia japonica*)  
 Jethead (*Rhodotypos kerrioides*)  
 Kerria (*Kerria japonica*)  
 Magnolia (*Magnolia* in variety)  
 Mockorange (*Philadelphus* in variety)  
 Persian Lilac (*Syringa persica*)  
 Slender Golden Currant (*Ribes aureum*)  
 Vanhoutte Spirea (*Spiraea Vanhouttei*)  
 Viburnum (*Viburnum*—flowering)  
 Weigela (*Weigela* in variety)  
 White Fringetree (*Chionanthus*)

Remove old wood  
 Remove old wood  
 Prune sparingly to shape  
 Trim sparingly  
 Trim sparingly  
 Remove old and dead wood  
 Cut budded plants severely  
 Cut back when young  
 Cut budded plants severely  
 Cut budded plants severely  
 Shorten stray shoots  
 Prune tips to thicken  
 Trim to preserve form  
 Remove dead wood  
 Remove dead wood  
 Trim sparingly  
 Remove dead wood  
 Prune sparingly  
 Remove old, dead wood  
 Remove dead wood  
 Prune to preserve form  
 Trim sparingly  
 Shorten stray shoots



Keep your tools sharp to  
 do a thorough job

After trimming clean up  
 brush + burn



Always try to maintain  
 the natural shape of  
 the shrub



# Ground Covers



ANEMONE MYOSOTIDIFLORA

by Helen V.R. Wilson

**I**N the depths of the quiet forest, on the bleak heights of mountains, in dried stream beds, even in the arid stretches of the desert, Nature introduces plant life, each kind suited to its habitat. Woods plants need little light, the alpinists withstand intense cold, semi-aquatics thrive on alternate periods of baking and soaking, while the Cactus is equipped with deep roots and leaves which are reservoirs of moisture. If fire destroys the forest, or a glacier the garden on the mountain top, Nature soon replaces the loss, covering the ground thickly with a great variety of low-growing vegetation.

The urge to introduce this lush growth is as normal to the gardener as it is to Nature. With the lessons of forest, field, and stream about him he is disturbed by a bare expanse under trees on his lawn, by too shady stretches, or by dried out banks which refuse to support growth. He feels the necessity for ground covers and wisely shortens the experimental stage of using many wrong ones by studying the habits of possible plants until he finds some whose natural environment fits them to grow vigorously in the difficult locations in his garden.

**I**N the past the Japanese Spurge or *Pachysandra* has been the answer to a variety of gardener's prayers—a rather tiresome and unsuitable answer, many feel. Perhaps because we expect Nature's carpets to hug the earth, holding to it tenaciously and blending easily with neighboring grass or other plant life. Not so *Pachysandra*. It raises its uncompromising head some eight inches above the soil and if, as often happens, it is actually worked into a bed, with no in-between growth to soften the abrupt appearance of its growth spikes, it may produce a positively ugly effect. It is really its disposition which makes Japanese Spurge so unsuitable. A proper ground cover is not bold. It is shy, retiring, graciously beautiful, and willing to be sought after to be seen. *Pachysandra* is too urgent a plant. If it is used at all it must be drifted, not circled, under trees.

To fill his requirements, however, even before getting a solution from Nature, the gardener must clearly define his problem and his tastes. Usually it happens that his need of cover plants is for one of four situations—for dense shade on the lawn under trees; for a stretch of woodland garden, natural or created; for odd nooks and corners, sunny or shady, where grass will grow but where a good ground cover

requiring no special care is less trouble; or for banks where the establishment and cutting of grass is difficult. On a larger scale, railroad cut-outs and new road banks present this same problem.

**N**ow what type of covering is desirable for each of these situations? Some thick plantings of bulbs are so exquisitely beautiful for a season that the gardener is reconciled to bare ground for several months afterwards. There is, for example, under a low-branched Copper Beech I know a planting of *Scillas* and *Chionodoxas* which bloom with incomparable beauty for nearly six weeks in Spring. Motorists stop their cars for a glimpse of this rare blueness. To make it so intense during the flowering period, no other cover plant can be spaced in, but in this case the owners do not mind. They say that the memory of this spring perfection is always with them in less opulent seasons.

Of course, a combination of flowers and green carpet is possible. Where other roots do not come too near the surface, and the gardener is energetic enough to separate and fertilize the plants occasionally, the perfumed white bells of the Lily-of-the-valley are charming, scattered in careless bouquets in the midst of the blue-flowering *Vinca minor* or Myrtle. Often, however, what the busy gardener wants is "something evergreen I won't have to weed, trim, fertilize, or renew" and that too is a perfectly possible order which Nature can fill.

On the shadowed lawn where little soil preparation is possible because of surface tree roots *Hedera helix*, the glossy leaved English Ivy, is attractive. It is not reliably hardy in colder sections but where it does thrive it makes a beautiful evergreen mat, soon covering a vast expanse because it roots all along the stem. A cool situation and a heavy soil are best and many small plants preferable to a few larger ones because they thicken more quickly from persistent clipping in the beginning. No other care is necessary. A small-leaved type, *Hedera helix gracilis*, is slower growing but hardier.

*Vinca minor* or Periwinkle adds to the advantage of being evergreen a delightful period of Spring bloom. A new type, Bowles' variety, has better leaves and a greater profusion of larger blue flowers. A few sprays of this *Vinca* are lovely to use as "grace notes" in a bouquet. There are also a white *Vinca*, and a varie- (Continued on page 95)





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## *A Little Portfolio of rooms*



Here's the Baroque style you've been hearing about—a charming delicate Baroque done in modern colors. The scheme in this bedroom in Mrs. William Foster's Scarsdale house is beige, white, peach and cinnamon brown. Walls are beige with painted decorations in white executed by Mrs. Seymour Smith. Carpet is brown, curtains are peach satin. Left: the white plaster mantel against mirrored chimney breast. Right: Baroque mirrored bed upholstered in white damask. Above: door to dressing room showing the mirrored dressing table. Thedlow, Inc., decorators





*A Little Portfolio of rooms.* The best way to add sparkle and space to a room is by an ingenious use of mirrors. Rarely has this been done with such thrilling effect as in Mr. William Odom's New York music room, illustrated on these pages. They sparkle over the mantel, in balanced groups on either side of the fireplace, and against a long stretch of shimmering glass covering one entire wall. The mirrors are all early 19th Century, both England and French. Mr. Odom is the president of the New York School of Fine and Applied Art and decorated the apartment himself.

The scheme is off whites and taupe, with black and gold accents. Walls are gray-white, the carpet taupe color. Curtains are of white damask and this material is used to cover the white oval back Louis XVI chairs in the fireplace group. The slip cover on the sofa is of a gray-white, hand-woven fabric. Against the mirrored wall is a Chippendale table flanked by black and gold Regency chairs with white cushions. This room, with its French and English furniture and accessories, proves convincingly how easy it is to combine several periods in decoration if you know how!







*William Odom's mirrored room*



# Madeleines, Macaroons & Meringues

IN SPITE of the avalanche of excellent recipes which have been offered to and bestowed upon us recently for modern novelty cookies in every conceivable variety of flavor, shape and combination; and in spite of the irresistible, fascinating and alluring pastry guns available for making other fancy cookies, I have remained faithful to three little cake classics that enchanted my childhood, namely the three M's—*madeleines*, *meringues*, and macaroons.

I first became acquainted with these three delicacies, and others, at the tender age of three to five, while living in Paris. Perhaps responsible for my faithfulness to *madeleines* is the memory of so many hours spent under square-trimmed horse-chestnut trees in the Petit Luxembourg, fashioning and turning out with infinite care delicate wet sand cakes from shiny little shell-shaped *madeleine* tins. Then later, at four o'clock, a *gouter* of a real *madeleine*, held daintily in a very dirty little hand, fortunately encased in spotless short white gloves, the *madeleine* having been purchased by my *bonne*, Henriette, from a gay little kiosk laden with a delirious jumble of hoops and tops and whips and spades and pails, at the end of the alley of trees leading to the Grand Luxembourg Gardens.

In the Grand Luxembourg, if you had the "sou-withal", there were sugar-coated *gauffres*, just behind Guignol.

On Sundays and other rare occasions, when taken out to tea in the Bois de Boulogne by my charming mother, I was

allowed to choose a cake from a tempting array of *petit gâteaux* and *petit fours* and soon became an addict to macaroons and *meringues*.

These little cakes have never lost their charm for me, but until very recently it never occurred to me that possibly they might be made at home. After a little research on the subject and some entertaining practicing, I am extremely delighted to discover that there is nothing mysterious or difficult about these little sweets, and I would like to invite you too to indulge in making them yourselves.

## MADELEINES

*Madeleines* are little very fine textured cakes baked in oval, shell-shaped tins. These tins may fortunately be purchased, six or twelve to the tin, in this country in certain stores. Alexandre Dumas in his *Dictionnaire de Cuisine* shares my enthusiasm for these little cakes. Here is the way he says they should be made.

Rub a lump of sugar over the rind of an orange or a lemon until well saturated with the oil in the rind. Then crush or grate the sugar up fine. Sift together  $\frac{3}{4}$  cup of granulated sugar with  $1\frac{1}{4}$  cups of flour and add the crushed sugar. Now clarify 5 ounces, or  $1\frac{1}{4}$  bars, of sweet butter by melting the butter gradually, skimming off the white foam that forms and ladling off the clear melted butter, being sure not to include any of the milky sediment. Now put a few drops of the clarified butter in each *madeleine* shell and butter the surface completely by tipping the pan around so that every crevice will be evenly coated; then drain the excess back into the rest of the butter. Keep this butter warm, not hot, while you beat together 5 yolks and 3 whites of eggs. Add the sugar and flour gradually, stirring with a spoon until smooth and free from lumps. Add 1 tablespoon of good brandy and 1 pinch of salt and, when well mixed, beat vigorously with a spoon for exactly one minute. Then stir in the warm melted butter and, when perfectly blended, place the batter in an enamel pan on a very low flame and cook the batter, stirring vigorously all the while until the batter gets thin, about one and a half minutes. Remove from fire and pour immediately into the shells, filling them not quite full. Bake them in a moderate oven forty to forty-five minutes, or until a delicate light brown. Turn out immediately onto wire cake rack to cool, corrugated side up. Eat while fresh. This quantity makes about eighteen small *madeleines*. If you keep a split vanilla bean in with your supply of granulated sugar (as you should), the *madeleines* will be even more delectable.

## LITTLE MERINGUES

Separate the whites from 3 eggs and put them in a bowl in the refrigerator along with a rotary egg beater for about half an hour. When ready to make the *meringues*, remove from refrigerator, add 1 pinch of salt to the whites and





# By June Platt

beat them slowly at first; then faster until stiff and dry. Now add gradually, still beating with the beater,  $\frac{2}{3}$  cup of powdered sugar. When all the sugar has been incorporated, sprinkle with 1 teaspoon of vanilla and beat a second longer; then fold in with a silver spoon another  $\frac{1}{3}$  cup of powdered sugar. Cover cookie tins with typewriter paper and drop the *meringue* by little spoonfuls onto the paper, not too near together. If you prefer, put the *meringue* carefully into a large pastry bag having a fancy saw-toothed large-opening tube and squeeze the *meringue* out into uniform fancy mounds. Sift a very little powdered sugar over them, blow off the excess sugar and bake in a very slow oven ( $275^{\circ}\text{F.}$ ) for forty to forty-five minutes, according to size of the *meringues*. They should be almost white when baked. Remove from paper immediately. If they should stick, wet back of paper with wet cloth, and slip a thin, pointed, sharp knife under them.

## MACAROONS

There is nothing difficult at all about making macaroons. Almond-paste comes ready for use in convenient tins, and should be kept in a cool dry place. For about thirty-six macaroons, cut 1 pound of almond paste in thin slivers with a sharp knife. Add 1 cup of granulated sugar and 1 cup of powdered sugar. Rub together with finger tips as you would mix pastry. When well blended add 5 raw unbeaten whites of eggs, one at a time, and mix with wooden spoon until smooth; then beat together as long as you have strength to do so, or until the paste is very smooth and thick. Drop onto paper-covered tins with a teaspoon dipped each time in cold water. Sprinkle each macaroon with a little powdered sugar. Blow off the excess sugar. Bake in slow oven, about  $275^{\circ}\text{F.}$ , until a light golden brown, (about one hour). They puff up and spread out, so don't put them too near together. Remove from paper immediately by slipping a sharp thin knife under them. If they still stick, moisten back of paper with wet cloth, and they should then come off easily. Keep in covered glass jar.

## GAUFFRES

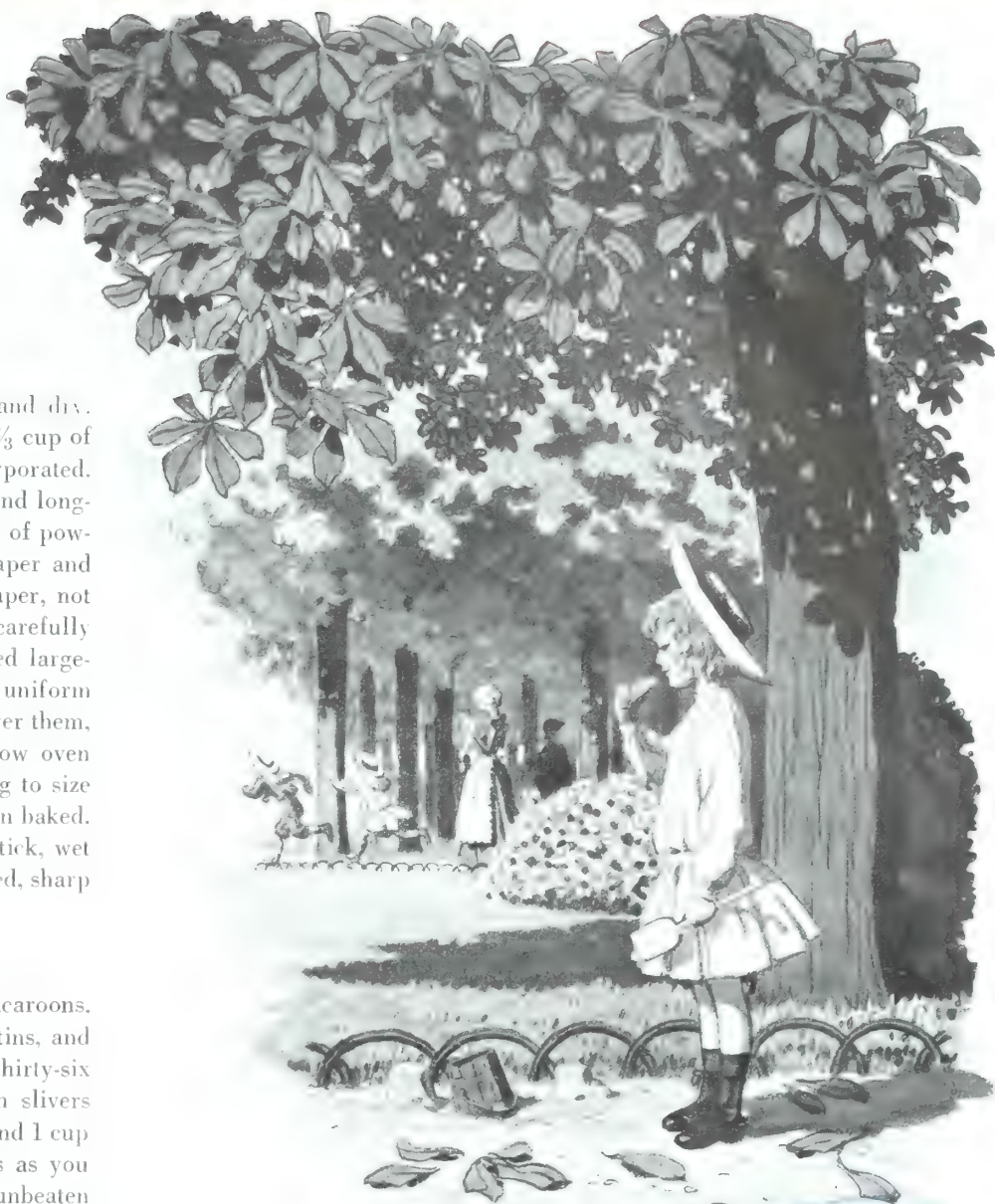
These cakes are something like our waffles, but the irons in which they are baked have larger square markings which cause the waffle to be almost paper thin. The same batter baked in our electric irons produces an extremely light waffle which, when eaten hot and copiously sprinkled with confectioners' sugar, from a shaker in which you keep a split vanilla bean, is something not easily forgotten.

Cream until very soft  $\frac{1}{4}$  pound of butter (sweet). Add the yolks of 4 eggs, one at a time, and beat until very smooth. Then add 4 teaspoons of sugar, 1 good big teaspoon of vanilla, and about  $\frac{1}{2}$  teaspoon of salt. Then add gradually 4 tablespoons of cream alternately with 1 cup of sifted flour. Stir or beat with a spoon until smooth, then fold in

the stiffly beaten whites of 4 eggs, and when that is all incorporated fold in 1 cup of cream whipped fairly stiff. Place batter in refrigerator to chill thoroughly. Heat the waffle iron and when indicator shows that the iron is the right temperature, put two or three tablespoons of the batter in center of iron and close immediately. Cook until iron stops steaming. Remove *gauffres* to a hot plate and sprinkle immediately and copiously with the aforementioned vanilla sugar. Makes about seven or eight whole waffles.

## LADY-FINGERS

Separate the yolks from the whites of 2 eggs. Beat the yolks until light and creamy and add gradually, beating all the while,  $\frac{1}{3}$  cup of powdered sugar. Add a few drops of lemon juice and 1 teaspoon of vanilla. Beat the whites of the 2 eggs with a pinch of salt until very stiff, and fold them into the yolks; then fold into the whole  $\frac{1}{3}$  cup of sifted pastry flour. Put the mixture into a pastry bag with a large plain half-inch-opening tube. Squeeze the mixture out into three-inch strips, slightly heavier at either end, onto sheets of typewriter paper on tins. Sprinkle lightly with powdered sugar and bake in a very moderate oven ( $275^{\circ}\text{F.}$ ) for about twenty minutes. Remove from paper immediately. Tins in the shape of lady-fingers (Continued on page 87)







MATTHEW BROWN

## SPRING IS SERVED

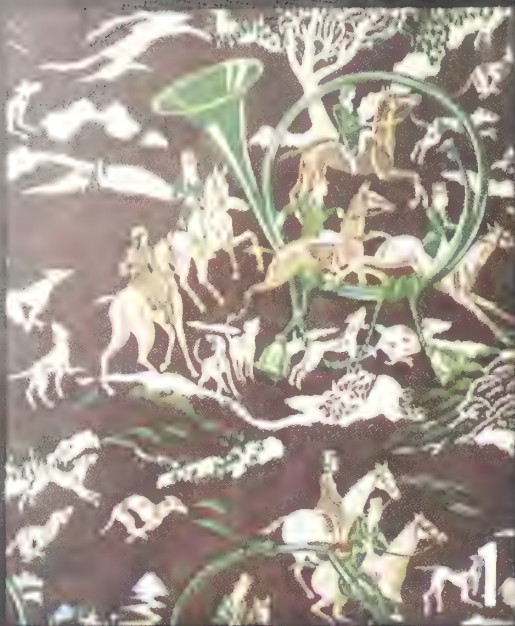
AS fresh and gay as Spring itself is the luncheon setting shown opposite which was inspired by the colors and pattern of the lovely place plates. These are especially appropriate at this festive season, with their center motif of delicately tinted Spring flowers framed by a broad band of deep pink. The glasses, light and fragile as the first young Crocus, are a fitting accompaniment to the center-piece consisting of crystal crowns—one large one flanked by two smaller ones—filled with flowers repeating those in the design of the plates. A glittering mirror plaque, pale pink cloth and napkins, and simple, well-designed flat silver complete this cheerful scheme. The flowers in the crowns were arranged by Irene Hayes

AT the top above is the flowered service plate used opposite, new Spode china from W. H. Plummer. Also for a Spring scheme in pinks is the Spode pottery salad plate in the center, with pattern in soft pinks, blue and green: Ovington's. Next, Spode china with same pink border and plain center. This and the Meakin & Ridgway butter plates, which were chosen for their harmonizing pink rims, come from Plummer. The flat silver is Towle's "Candlelight" pattern, distinguished for its slim lines and graceful decoration: Ovington's. Equally desirable is the delicate glass, Fostoria's "Meadow Rose" design from Macy's. Crystal crown made in 1, 6, 8, and 10 inch sizes: Carole Stupell. Pink damask cloth from Mosse









# NEW FABRICS

**STRONG COLOR.** Dark grounds peep in spring chintzes, with gray the red news. You'll see much bright plum and strong blue. Also many monotone effects. 1. Decorative hint, made by Kent Bragaline; Cox & Ross. 2. "Crown Derby", Fieldcrest print inspired by porcelain design; Macy's. 3. Brilliant Lehman Connor canvas for outdoor furniture—use it horizontally or vertically; Sloane. 4. Schumacher's printed cotton, two-tone effect; Mrs. Lyson. 5. Delicately designed chintz (1960-61); 6. Late 1960s Lehman Connor pattern from Ruby Ross Wood

**PASTELS.** Newest in pastel shades are the lavenders and mauves. Lemon and lemon yellow are also prominent. In blues, turquoise leads. Smart color combination in a new Carrillo glazed chintz from I & Taylor. 7. Here's the dusty pink you've been hearing about in charming old-fashioned rose design. Fieldcrest glazed chintz; Altmaier. 8. "Lowestoft", another Fieldcrest porcelain pattern in the new mauve; Macy's. 9. "Snowray", Orinoka's effective satin damask with rainbow stripes. It also comes in dusty pink and white; Margery Sill Wicky





10



15



16



11



12



17



13



14



18

G DESIGNS. Enormous patterns lead the fabric parade. Flowers, vines, scrolls, wreaths and birds are big, bold and highly decorative. This handsome Witcombe McGeachin design of elephant leaves is on reinforced linen: Sloane. 11. "Olympic", Classic pattern on mohair. "Surrey", another mohair beautifully colored. The last two are Modall fabrics washable and sunfast: Altman's. 13. Stunning Fieldst chintz showing new mauve-pink and plum tones: Altman's. 14. Mont-Bragaline's exquisite gardenia lei chintz from Nancy McClelland

BIRDS. Birds have returned to chintzes, as you'll see by these gay new designs. 15. Schumacher's brilliant pheasant pattern on linen from Mrs. Tysen. 16. Quail successfully elude these handsome dogs on sturdy Carrillo linen which comes also with a gray or bottle green ground: Lord & Taylor. 17. Note the effective combination of this engaging cockatoo design white against cocoa brown—a Fieldcrest chintz from Lord & Taylor. 18. This decorative Johnson & Faulkner bird design comes also on a brilliant lacquer red ground. Glazed chintz from Thedlow





*Against black walls*



# Modern Arrangement

by Rowena Leach & Margaretta Stevenson



The floor plan above shows (top) the old-fashioned kitty-corner disposition of furniture and (below) the modern and more readily functional. The pieces are: 1-2, lamp tables, 3, sofa, 4-5, upholstered chairs, 6, coffee table, 7-8, console tables, 9-10, armchairs, 11, desk, 12, two-tier dumbwaiter, 13, serving chest, 14, dining table, 15, 16, 17, chair. Circles with crosses indicate lamps.

AGNES REPPLE in her bright essay on *Money* comments, "When Aristotle said that money was barren, he did not mean that it was barren of delights." And it is with some such faintly metallic nostalgia that we view the exciting new developments in building materials. One pictures oneself sweeping into a spacious, glass-brick-walled living room, glorifying the leisure of that Utopian four-day week amid gypsum architraves, and in general beginning life at forty under lights kindly concealed with architectural artistry behind glass cornices. But all this costs money. And we await the setting in of that era of abundance which the new economists say is at hand, when money talks the consumer's language, and price lets loose its strangle-hold on the pocket-book. Await this time in a box of a house, perhaps, or a two-by-four apartment, and wonder what to do about it.

Fortunately there is something to be done about making small, architecturally bad rooms look larger, thereby giving a sense of spaciousness in cramped quarters. One way, that of using color structurally to paint out walls and enlarge small areas, was described in last month's *House & Garden*. Now we take the same living room whose walls were discussed then and show further how to correct architectural faults of the room by a satisfying arrangement of the furniture: actually rebuilding the room, making it larger, by rearranging the furniture. And the principles explained here are just as effective used in the placing of your own furniture at home; for the groups are arranged for living, thus helping to create the invisible walls spoken of in the last issue, and giving at once a feeling of space and compactness.

First let us look at the diagram and see what is wrong with the old arrangement of the furniture. Why does it make the room actually smaller architecturally? First, the narrow end of the room is made more narrow by the sofa sprawling half way across it. The French doors opening in crowd this space further. Again, the one long, unbroken wall space that the room possesses is broken up unnecessarily with three small pieces of furniture which clutter the space and lose a chance to get a smooth, flowing, reposeful line there. The main seating space in this arrangement is toward the dining end of the room, which looks smack into the kitchen door, an unsavory architectural feature to say the least. The windows, with their view into the garden, are wasted, and, conversely, the desk is not near enough to the light or a pleasant view. There is no comfortable seating space around the fireplace. There is no unity or symmetry in the room. In the dining alcove, the furniture is so scattered that nearly every piece would have to be moved to get the room ready for a meal, and dining room chairs would have to be collected from hither and yon.

Now styles in the arrangement of furniture change as much as any styles. Gone is the parlor center table of our grandmothers' day with its grouping of chairs around it. Gone the nondescript scattering of furniture in a room of the early 1900's. (Continued on page 81)



FINE fabrics as well as masterpieces in furniture look their best against dramatic black. Pierre Dutel, the New York decorator, covers the walls of his living room, shown opposite, with black tea-box paper as a flattering setting for his old French furniture and the whites of textiles and rugs. The furniture, made of blond fruitwoods, is covered in white damask. Curtains, also, are of white damask, and are lined with chartreuse satin.





HEDRICH BLESSING

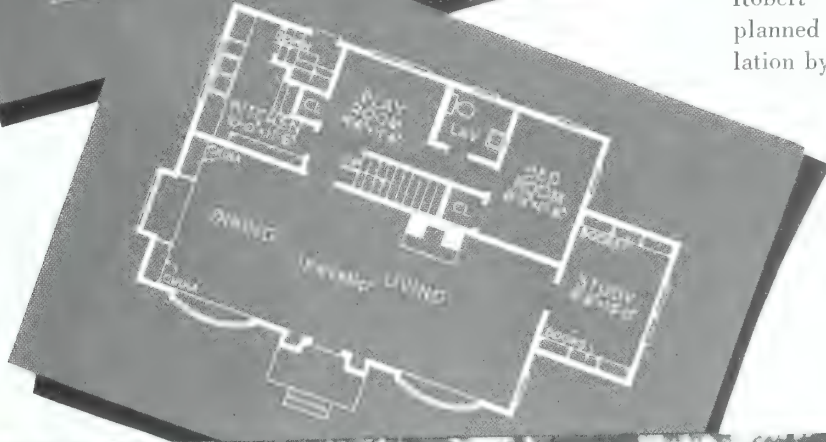
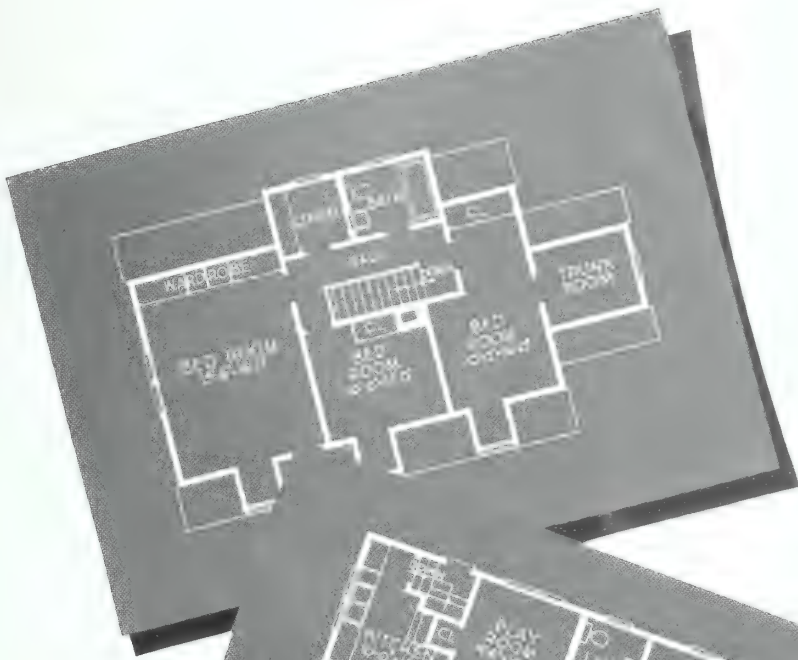
## Planned economy

The home of Dr. P. R. Billingsley, in Sioux Falls, South Dakota, designed by Harold Spitznagel, furnishes a good example of a plan of moderate area which nevertheless might accommodate a sizable family. The second floor is unusual in that it provides five bedrooms, two baths and plenty of closet space. Note that the area assigned to halls and stairways is skilfully held to a reasonable minimum. Complete with insulation and gas-fired heating system, this 12,120 cubic foot house was built for 39.3 cents per cubic foot, or approximately \$16,500

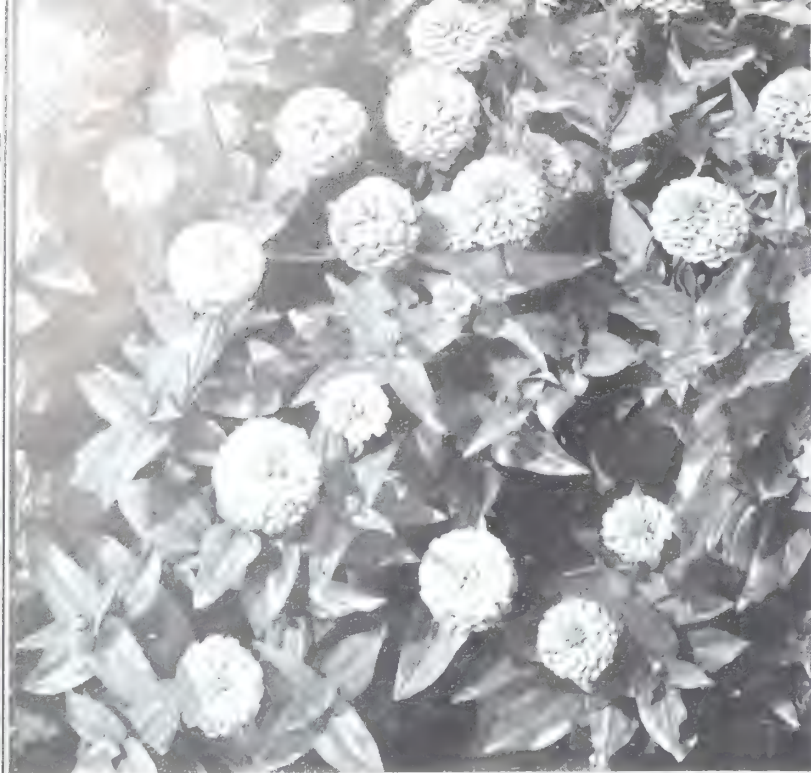


## Planned flexibility

Following almost exactly the foundations of an older house, the residence of Dr. O. W. Lohr, in Saginaw, Michigan, is developed around a plan which is essentially flexible in operation. The open plan of the dining and living room provides adequate space for occasional social functions; the study affords an appropriate sense of isolation; the little game room offers relaxation and entertainment. The architects, Robert B. Frantz and James A. Spence, planned for an abundance of light and ventilation by the use of bays each side of the door







ZINNIA MINIATURE MISSION

ALL FOR B. WILDER

# ZINNIAS

by Louise B. Wilder

LIKE many another highly rewarding preoccupation an interest in Zinnias came upon me rather late in my gardening experience. Of course I had always had a nodding acquaintance with Zinnias. My father grew them—stiff, rather coarse flowers garbed in dingy though tawdry hues that came out of mixed packets of seed, and however amicably they may have lain in the packet together the minute they were put into the ground fearsome hatreds sprang up among them and when they bloomed they fought viciously. A border of Zinnias presented color carnage that was terrible to look upon. And besides, they seemed to me too easy; anyone could grow Zinnias, and were there not hundreds of sniffy alpines and rare perennials awaiting my rash skill?

Then one Spring day there arrived by the post a package containing twelve packets of Zinnias. What should I do with them? I did not in the least want to grow Zinnias. But it was late April and I was in that newly thawed and softened state that comes not only to the earth at that season but also to the human heart. Anything in a seed packet tugs at the heart strings. There were, moreover, two empty coldframes. That was the beginning. My present state of mind toward these flowers might be characterized in the hybrid language affected by *Time* as Zinnemania, and a bad case at that. I have known in my subsequent pursuit of Zinnias revelation, amazement, delight. The shoddy brawlers of my father's garden have vanished; in their place—well, it is an exciting story.

The Zinnia began life as an humble Mexican weed (some species range as far north as Colorado and I believe there is one in Chile). Now there is a National Zinnia Society! The lowly weed was named for Professor Johann Gottfried Zinn, of the University of Gottingen. So far as gardens are concerned it is not much more than a centenarian but it has come a long way in a short time. Early pictures in *Curtis' Botanical Magazine* and other publications show a poor colored, unattractive flower, given the name of Youth and Old Age, or Old Maid Flower. And for a time these easily pleased plants found a place in the gardens of our color unconscious



FREAK TYPE

MAAGEANA

EXQUISITE



forefathers. And then suddenly the Zinnia family woke up and literally began to go places.

And it is to the green-fingered gentry of America, our own accomplished horticulturalists, that the sensational and swift metamorphosis is to be credited. American made Zinnias are grown the world over. There are none better, and they are infinite in the variety of their forms and hues. Yet while the Zinnia has become indubitably of the *haut monde* it has never lost its friendly character, its amiable disposition toward those who would grow it. It is still an easy plant to grow but the reward of so doing has increased a thousand-fold. The procedure in this matter is simple enough. I like to plant the seed in a coldframe towards the end of April, covering the glass with mats on cold nights. Or they may be sowed directly in the open ground when it has become thoroughly warmed. Plants when ready to be moved from the frames should be stocky and stout and healthily green. Poor-colored, lanky plants seldom grow up to be objects of pride to their owners. The secret of success is free access of sunshine and plenty of air on fine days during the important weeks of their striplinghood.

It has also to be borne in mind that Zinnias are not delicate feeders. They are hearty eaters and the soil into which they are transplanted should be rich and deeply stirred, albeit on the light side. The next thing to remember is that they must suffer no check upon removal. Take them up in little sods if possible and put them in their permanent places immediately and then water them faithfully, when the weather is dry, until they are established. Be especially vigilant when drying winds whip the land and shade them when the sun is hot. Plant them in full sunshine, for the best results.

Possibly the Zinnia may still be called by some a coarse flower. It is no matter. There is none to take its place as a color maker in the garden, none so fine for cutting, whether one wants a posy or a huge mass, none that flowers so profusely or so long—from July until cut down by hard frosts. The more you take the more you receive from these generous plants. And it has another good point. The stems of plants

grown in full sunshine require no staking, no matter how tall they are. From the dingy colors it once wore the Zinnia now boasts almost every hue save blue.

The present bewildering selection of Zinnias—Zinnias from six inches high (round and ingratiating as kittens) all the way to giant plants of four feet or so, covered with flowers as large as saucers—is first of all the result of vision (someone had to see the possibilities of the Mexican weed), then of a patient stalking of that vision, the sowing of seeds year after year, the rigid and painstaking selection out of every batch of seedlings of the few that showed some hopeful slant towards a purer hue, a new shade, a different form; the isolation and resowing of these selected ones, and so on generation after generation until some desirable characteristic of form or color has become fixed and a new variety can be offered to a complaisant world. Thousands of seedlings have been raised that some happy break from the usual might be chosen and set aside for breeding purposes. The patience and ingenuity of these men who work so quietly behind the horticultural scenes can hardly be overestimated, but how great must be their reward when a "Fantasy" appears among the batch of seedlings or when season after season they have watched the little Mexican weed flower increase to the amazing circumference of such as the California Giants.

Once it was possible to buy Zinnias only in mixed packets, but now the hybridizers have been able to fix, or almost fix (they do not guarantee a hundred percent integrity), the colors so that when we order salmon pink that hue is what we get. But in case of occasional throwbacks it is well in planting Zinnias for special color effects to set them fairly close together so that if any should flower out of color they can be pulled out without spoiling the general display.

(When it comes to a selection among the types, the two largest flowered kinds that I have grown—and these are also the tallest, excellent for use at the back of borders—are the California Giants and the Giant Dahlia-flowered kinds. The flowers of the California Giants are enormous—five inches across, sometimes seven. They are (Continued on page 92)



CALIFORNIA GIANT



DAHLIA FLOWERED





THE QUARTER

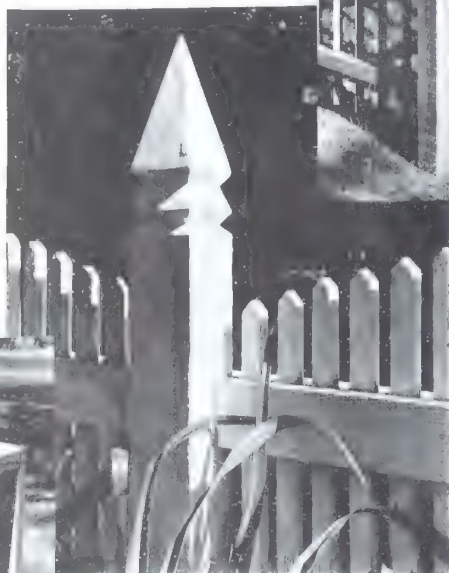


CARTER-SAUNDERS

# WILLIAMSBURG PICKETED

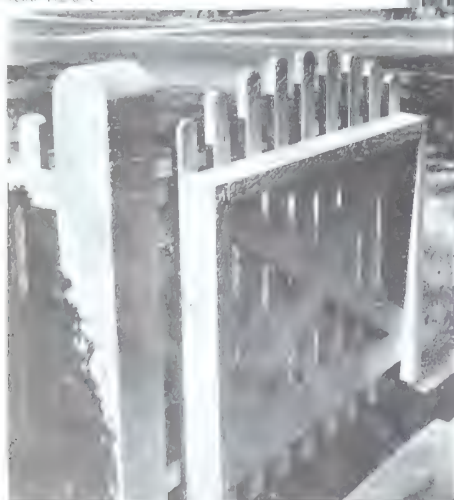


PURDIE'S



BASSETT

KERR HOUSE



THE restoration of Williamsburg in Virginia marks a definite advancement in the study of American culture. Since most painstaking and scholarly research preceded the work, it sets a standard whereby all manner of domestic arts and crafts of 18th Century America can hereafter be measured. Even such humble affairs as picket fences, gate posts and gates were measured and traced before being restored to their ancient setting. From these designs can be taken patterns for fences to surround Colonial houses built today, with the assurance that they are suitable and authentic. Opposite is shown the outbuilding of the Kerr house and its Box garden





at-  
top  
pusilla  
age 333





SULPHUR ANEMONES AGAINST THE ROCK

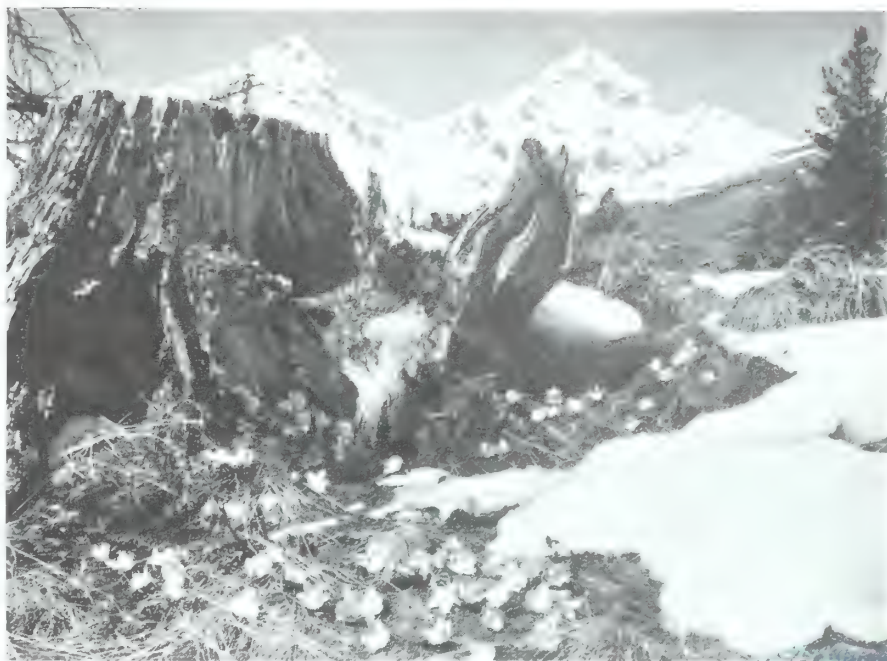


*Flowers of*

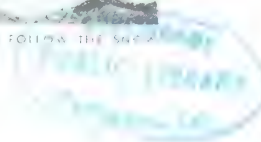




CROCUSES OF THE HIGH PASTURES



FIR AND ANEMONE FOLLOW THE SNOW



TO HAVE driven through midsummer sunshine from the Italian border beyond Chiavenna across the pass at Maloja (near the head of Lake Sils) and on to St. Moritz—a distance of 50 kilometers, more or less—is worth an entire trip across the Atlantic and back again. One grows breathless within a few miles from exclamation over the peaks, the waterfalls, long fingers of snow adorning the mountainsides, magnificent Fir and Chestnut trees, and grassy mountain meadows, with alpine flowers of many kinds within reach of one's fingers, and even over the charming clean villages which abound in gay gardens and window-boxes.

The road, often following a river, gives one a view of sun-tinted snow on the mountains ahead in the distance. Then darting upward around a sharp curve, it plunges into darkness of a majestic forest; around and up again, suddenly facing a wall of whitish rock; on to a long stretch from where one can see the mountain peaks again; back to the forest, perhaps with an alpine meadow on one hand; around, up unexpected hairpin curves, and on into scenery ever more magnificent.

One of the first sights to arrest our attention as we approached a wall of rock was a brilliant mass of a rather purplish pink in an unfamiliar plant. We stopped to examine it, and found each individual flower so closely resembling our Fireweed that we knew it must be some species of *Epilobium*. But such a superior Fireweed and such a gem for a rock garden! Each plant grew about six inches high, and was completely covered by its rounded cluster of rather large flowers. The Fireweed of our burned forest areas is often of an annoying magenta hue, but this plant, *Epilobium Fleischeri*, was of a richer yet softer tone, a lovely color against the light wall of rock.

The whole trip to St. Moritz was a succession of natural gardens. In the rock cliffs bordering the road, for instance, were true miniature wild Pansies, *Viola tricolor*, in varying combinations of purple, yellow, blue and white. A dwarf Bedstraw (*Galium asperum*), four inches tall and covered with fine white flowers, spread a delicate film over portions of the rocks. Farther on, a showery spray of a *Cerastium* extended from the top of another flowery cliff. The indispensable *Campanula pusilla* (or *C. cochlearifolia*), with its series (Continued on page 33)

St. Moritz

by Carol H. Woodward





THE ENTRANCE SIDE

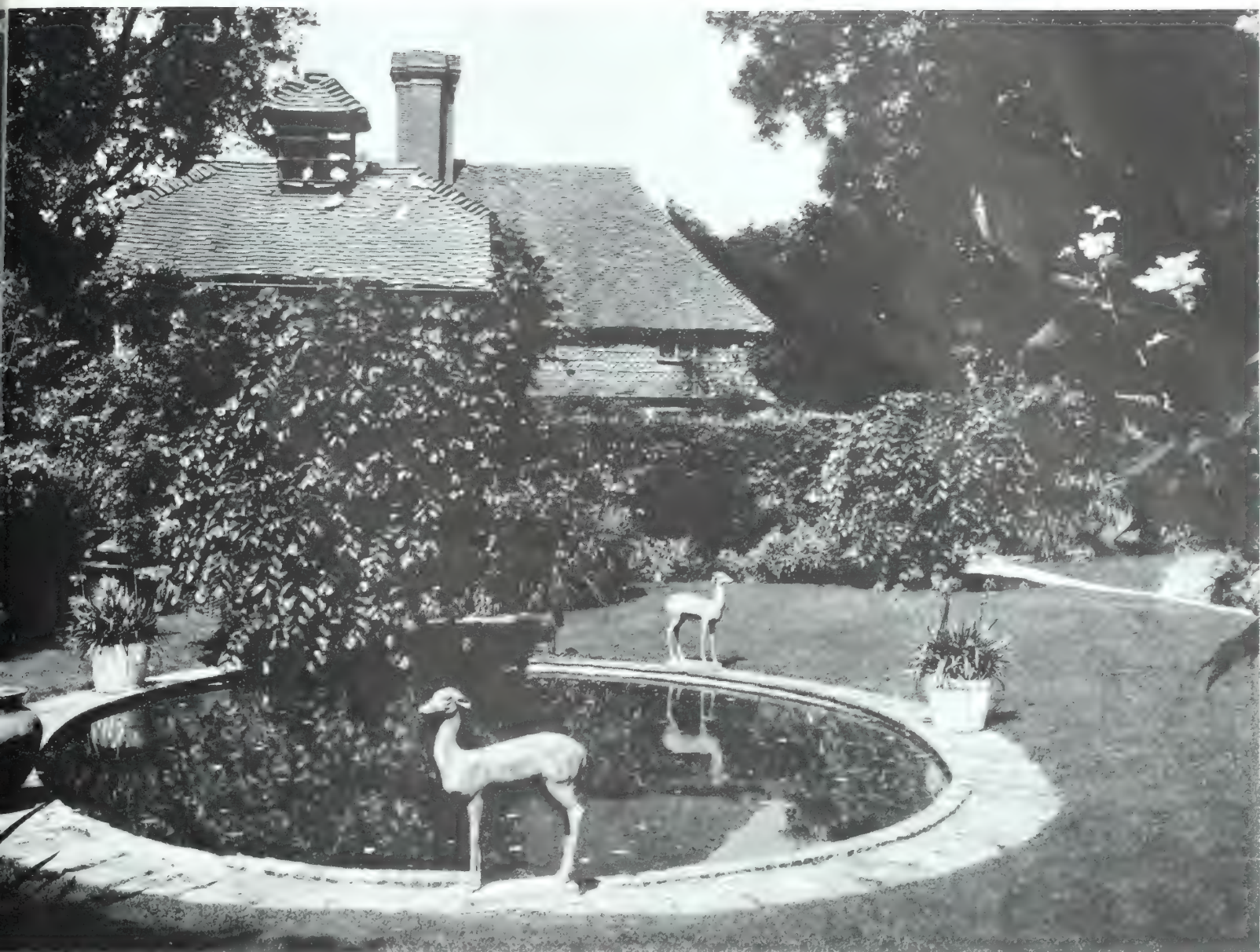
# GARDEN IN SURREY



ONE SIDE OF THE LAWN

SEVENTH HOUSE





THE POOL AND COTTAGE

**M**R. OLIVER HILL, one of the most brilliant of England's contemporary architects, stepped aside from his usual bold modernism when he took for himself this enviable weekend retreat near Haslemere in Surrey. Just a few old crumbling farm buildings surrounded by wasteland form the basis for this remarkable conception of a cottage garden in the thoroughly English manner.

The mellow old cottage, with its pink tile roof, rippling with age, stands as an excellent example of intelligent reconstruction and preservation of one of the most charming types of English cottages. A brick court, extending well out in front, and fairly bursting with flowering shrubs and plants, serves to recreate an atmosphere of mellowness and age. A narrow little paved walk leads to the garden proper, utterly disarming and delightful in its subtle combination of natural wildness of growth with a certain frank formality. Rarely is one privileged to see so perfect an example of freedom con-

trolled but not cramped by man's conscious efforts.

A fair-sized circular pool lying in the center of the spacious lawn reflects the handsome potted plants and lead figures of deer placed along its paved border, perfect balance being achieved through the happy placement of two graceful Weeping Beeches. The surrounding derelict old barns are almost completely covered with great careless masses of climbing Ivy and Crimson Ramblers, giving at once the effect of brilliance and a pleasant sense of intimacy and seclusion. Were another touch of friendliness needed, the snowy fantail pigeons parading on the turf provide it.

All told, Valewood Farm admirably encourages that relaxation of mind and body which is the true aim of such weekend homes. They do these things well in England, perhaps because they are so experienced in them. Doubtless, too, the English trait of sensing where true values lie has much to do with their success in such matters.

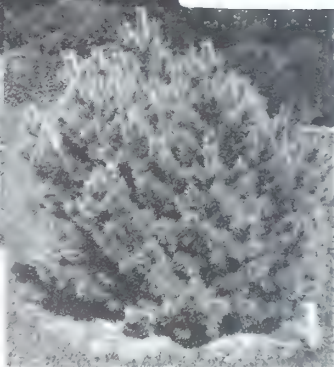




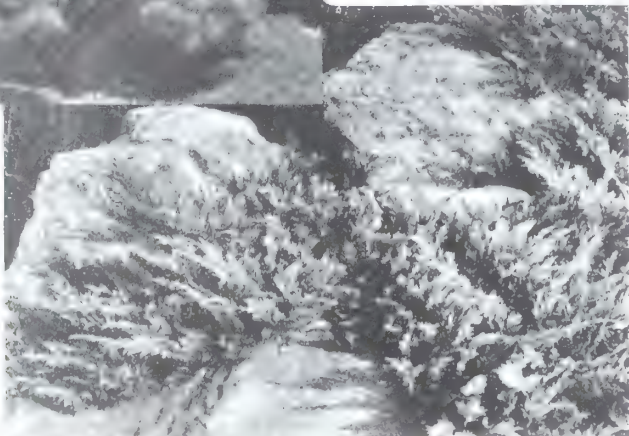
PINUS DENSIFLORA GMELINA



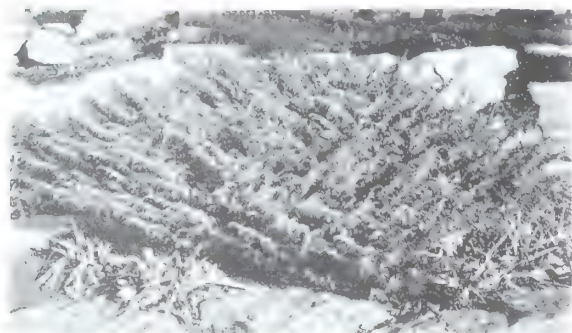
PICEA ABIES PARSONII



PINUS SYLVESTRIS WATERERI



THUJA OCCIDENTALIS BAR HARBOR



JUNIPERUS COMMUNIS DEPRESSA

# EVERGREENS

BY HENRY TEUSCHER

OF THE many shrubs and trees which we might consider for our gardens, the conifers hold a position all their own. We like them especially because their cheerful greenness persists all year around, but their personalities are so distinct and conspicuous that they are more difficult to place than any other type of plant.

In spite of lack of careful planning, many amateur gardeners achieve tolerable results as long as they confine themselves to deciduous trees and shrubs, perennials and annuals. Nature herself is able to correct many mistakes. But as soon as conifers or other evergreens are included, all the faults of the arrangement are accentuated and the discords in design become at once grossly apparent.

Restful harmony, which should be the highest aim of any decorative scheme inside or outside the house, can be achieved only if we know something about the blending of colors, the balancing of masses, and the proper placing of accents. The decorator has to be thoroughly acquainted with his materials and fabrics and their possibilities. We who work with plants, especially with conifers, also have to know more than the fact that our subjects have beauty as individuals.

Why is it, for instance, that a lone blue Colorado Spruce placed in the center of the front yard grates so much on our esthetic feelings? It may be in itself a beautiful specimen—alas, only too frequently it is not even that; yet it looks forlorn and strangely out of place. The main reason is lack of relationship to the surroundings. Tree-like conifers, such as spruces, firs and pines, are essentially creatures of the forest and always grow in company. To motivate their presence in our garden, single conifer specimens must be presented as outposts by backing them up with groups or larger drifts of conifers. Their most effective use is as a background or frame, and for these purposes they are indeed unexcelled.

(Continued on page 90)



CONTINUING our Planning series, we now offer some suggestions about the living room and library. When these two rooms open into each other, as is often the case, they comprise, in effect, a unit which may be planned in an infinite variety of ways. We have selected for our illustrations a number of typical layouts showing variations in the position, plan and relative size of the rooms. If individual requirements do not call for a library, the living rooms shown here may be considered by themselves, or the library may, in some cases, be visualized as a dining room or other useful space. While it has seemed desirable to show parts of actual house plans, with doors, windows and other details specifically indicated, the major consideration is the basic scheme.

# PLANNING

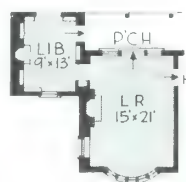
## LIVING ROOM & LIBRARY

NO. 2 OF A SERIES

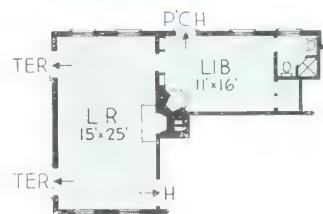
HERE is a living room from a typical small home. It provides light and air on three sides, making it the cheerful, livable place which this much-used room should be. One might argue, with reason, that the French windows flanking the fireplace would create a decorating problem, but this could be changed if it seemed desirable. The bay window is a feature which adds to the apparent size of the room.



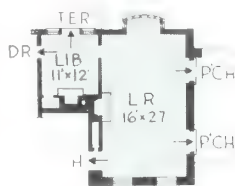
THIS plan shows a library attached to a living room similar to the one just discussed. Without undue loss of light or ventilation, the architect has provided an intimate little book room with shelves lining the walls. It is important that these two rooms be harmonious yet in pleasant contrast to each other. Such variety is essential in good planning.



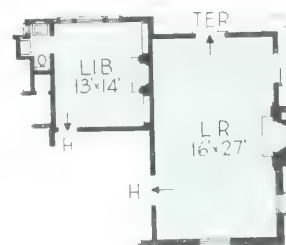
IN SMALL or moderate size houses, a guest room which is useless when unoccupied may be considered a rather wasteful luxury. Many new homes supplement their sleeping accommodations and provide space for an occasional guest by incorporating a bathroom and closet with the library. Such a scheme is shown in the plan at right. The corner fireplace makes an unbroken wall space available for books.



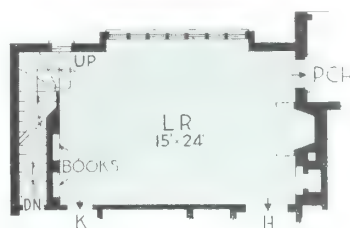
AN ATTRACTIVE large living room is joined by a small library which in turn leads into the dining room. The contrast in the size and shape of the two rooms is a feature, the smaller room providing intimacy while still partaking of the feeling of spaciousness offered by its larger neighbor. In the living room, note the closet designed for storage of card tables.



EVEN though the library immediately adjoins the living room, it may sometimes be preferable to plan it as an independent unit. This scheme is particularly convenient when the diverse activities of members of the family cannot well be carried on in one space. In such a case, the quiet seclusion of the library should be protected as a useful retreat from the more active pursuits of the living room. An adequate little powder room conveniently adjoins the library.



THE much discussed "open plan" of modern architecture is no news where the small cottage is concerned. Here, for example, is a living room which incorporates the functions of dining room, library and even the stair-hall. Under certain circumstances such a compact plan may be entirely adequate, and the house is, of course, correspondingly easier to operate. In a very small home it is usually better to have a large room of this sort than to divide the space into insignificant units.





# THE GARDENER'S TIME-TABLE

## ACTIVITIES FOR THE MONTH OF MARCH

### FLOWERS

**O**NCE planted, it is important that seed flats be watered as little as possible prior to germination. Prevention of excessive evaporation therefore becomes imperative, one good method being to cover each flat with a sheet of paper.

**W**HEN removing the Winter mulch and generally poking around in the perennial garden be careful not to break the tender young growth which has already appeared above ground or is just under the surface. You may be surprised to find most of the plants in this condition by the latter part of the month.

**C**OLDRAVES that have been used for wintering over plants should be watched to prevent high temperatures and too premature forcing at this early time of the season.

**H**ARDBY Chrysanthemums can be divided and moved as soon as the frost is fully out of the ground. Plant new ones at this time, also.

### SHRUBS

**W**HEN pruning of the specimen flowering shrubs becomes necessary it is generally advisable to remove the branches at their bases rather than to "head back" by trimming their tips. The latter procedure spoils the free, graceful shape desired in most species.

**T**OP-DRESSING of all kinds of shrubs is now advisable. Whatever standard kind of fertilizer is used, rake it lightly into the upper inch or two of soil.

**R**HODODENDRONS, Azaleas and acid-soil shrubs generally are benefited by an early top-dressing of special fertilizer. An excellent mixture to use is 10 lbs. cottonseed meal, 4 lbs. superphosphate, 2 lbs. sulphate of potash. Do not apply this or anything else after late April.

**M**ARCH and the early part of April are excellent times to set out new shrubs of practically all kinds. Get only first-class stock from a reliable source.

### TREES

**R**ADICAL pruning of trees should be avoided now, if possible, as the sap is probably coming up. But should you discover any broken or diseased branches, cut them off cleanly and paint the stubs thoroughly with one of the standard tree paints. Burn all removed wood.

**A**LL dormant spraying should be completed this month, before new growth starts and becomes liable to injury by the chemicals used for scale and other pest control.

**T**REE planting should be done as early in the month as the ground is in good digging condition. This means that all frost must be out and the soil dry enough not to cake or clod.

**T**REE feeding may be done toward the end of the month. The accepted method is to punch or drill holes in the ground a couple of feet apart over the root area in which the tree food is inserted. The holes are then filled in with soil and tamped.

### GENERAL

**I**T is always a temptation to interpret the first few days of warmish weather as a sign that real Spring has come. Remember, though, that April sometimes brings snow or a sharp freeze-up which would injure plants too far advanced. It is generally better to hold back outdoor plants during March than to push them ahead by the removal of mulches, Winter coverings and so forth before the end of March, at the earliest, in the latitude of New York. Normal development is always the thing to aim at.

**A**SHES from brush-pile and clean-up fires in general are first-class fertilizing material for the lawn, so collect them as soon as cool and scatter thinly.

**R**EALLY fine vegetables can be grown only in the best of soils, a fact which few gardeners seem to realize. Actually the soil of a vegetable garden ought to receive as much enrichment and care as you would give to Peonies or any other flowers.

"**W**AL, it's kinder good to git back ag'in to the same old page where I talked 'bout this an' that for so many years—yep, mighty good an' comf'able-like, same as comin' in from the woodlot on a bitter cold January evenin' an' settlin' down in the kitchen chair with your stockin' feet in the oven to dry 'em out. Seems like I'm back home where I b'long, snug as a cat under a stove.

"Come to think of it, there ain't nothin' which likes a kitchen quite so much as a cat in the winter-time. Some-

how, he knows how to git real enjoyment out o' the things there—the smell o' food cookin', the leetle bugs crawlin' 'round the bottom o' the woodbox, the steamy warmth from the stove. A good cat nachurly takes to them things.

"Yep, settin' here today, I feel mighty like my old pussy Sue, snoozin' an' purrin' in tune with the kittle on the back o' the stove. Reckon I'll stay here right along, but I'll try not to go plumb asleep an' git my fur singed."

OLD DOC LEMMON



# Luxury IN SOUP



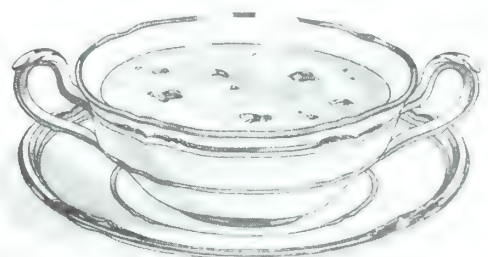
PERHAPS no soup challenges the *savoir faire* of the chef more than cream of mushroom. It must be "born with a silver spoon", so to speak—equal to its high social calling—faultlessly made—truly a soup *élite*.

So Campbell's chefs, not content with their former triumph, have achieved a new Cream of Mushroom which is surpassingly rich and luxurious. In it are fairly lavished the choice, cultivated mushrooms—both in the delectable purée and in the garnish of succulent mushroom slices. Much, much richer, too, in its golden, double-thick cream—cream so thick it will hardly pour.

If you have a taste for the best things in soup, prepare to indulge it now. Hostess or planner of the family meals—write Campbell's Cream of Mushroom high on your list—and often!



Campbell's  
New  
CREAM of MUSHROOM



MORE MUSHROOMS....CREAMIER....BETTER THAN EVER



(CONTINUED FROM PAGE 11)

*This* IS THE SHADE

WITH THE GORGEOUS COLORS

THAT MELLOWS THE LIGHT

AND BRIGHTENS THE ROOM

THAT KEEPS ITS CRISPNESS

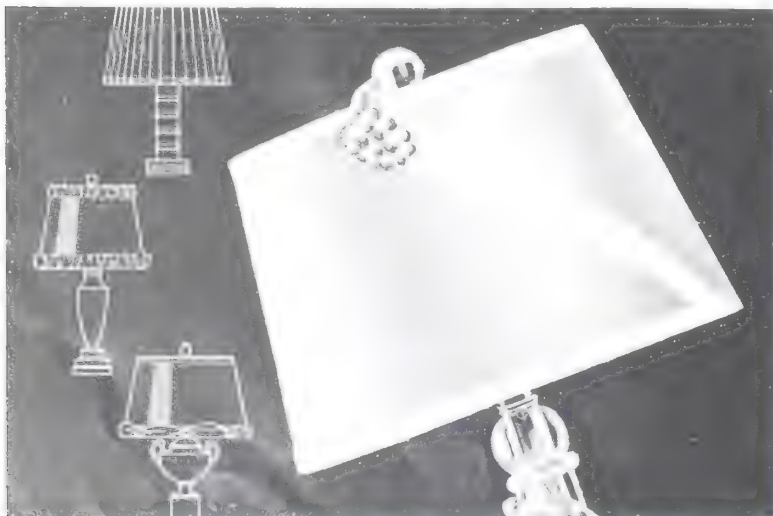
AND DISPLAYS THIS TAG

*They're sweeping the country!*

# Lampshades of LUMARITH

REG. U.S. PAT. OFF.

Lumarith shades are available wherever lamps are sold. They're reasonably priced, and they last forever (practically speaking). If dust or film should dull their colors—a damp cloth makes them new again! Celluloid Corporation. Showrooms, 10 E. 40th St., New York City.



the well-known Café Rotonde in Paris.

Now I did not go to Blarney, because I went there many, many years ago, and I only drove through Glendalough on my way south, and I passed, and I am sorry to say it, equally quickly through Cork. But perhaps I had better tell you what I did do and see—such a small, little part of the lovely whole. One of the most beautiful and dramatic things to do is to sail up the Irish Channel to Glasgow, nearing the coast of Scotland at the end and passing the sea side of the Holy Isle—than which there is nothing much greater to see on this globe—then the Canadian Pacific boats turn about and go back to Belfast and one lands.

IN THE SOUTH

I went on a lovely sunshiny day to Clondeboyne and Mount Stewart in County Down, where the Dufferins and the Londonderrys have lived so long. You will be told that only Southern Ireland is semi-tropical; but go and look at Lady Dufferin's great rock garden at Clondeboyne, and the grounds of Mount Stewart that are all garden. Incidentally, some day I am going over well supplied with lists and letters just to study 18th Century and particularly Palladian architecture in Ireland. For in the 18th Century the Irish built magnificently and damned the expense.

But apart from gardens and architecture there is something fair eerie in the land of Ireland. One feels it standing in the forecourt of Mount Stewart, where there's no view but flower beds and statuary; and one feels it just as much at Clondeboyne where, as in most Irish houses, one gazes from a terrace across a great sweep of field and wood. There is a sensation that something is unfinished—waiting perhaps always will be waiting.

The country round Belfast reminds one of the loveliest part of England, and after a few days of it I took that excellent train, the Irish Mail, to Dublin.

Now Dublin is beautiful and very 18th Century, at which time it was rebuilt by the Anglo-Irish and became one of the great cities of Europe. There are monuments of its splendor everywhere and now the city is, they tell me, losing the squalor that Dean Swift resented and berated so fiercely. Could anything be more grandly Georgian than the old Houses of Parliament, now the Bank of Ireland? Go and look at Trinity College and tear yourself away from that fine sculptor, Mr. Foley, and his statues of Burke and Grattan and Goldsmith; and go inside and see one of the most lovable libraries in the world. Go to the Green of St. Stephen's, modelled on St. James' Park, and visualize the time when it was surrounded by magnificent Palladian and Georgian façades. Several of these, now used as clubs, still remain. The Duke of Leinster's house, built in 1711, is finer than anything remaining in London.

Go to the old part of town—Haycourt Street and Merriem Square; before Sir Laurence Parsons became the Earl of Rosse he built himself a house that is now the Stephen's Green Club.

If you can find anywhere more noble rooms, a finer staircase or a more beautiful use of stucco, I do not know where it can be. In fact, magnificent stucco decoration characterizes all the fine Irish houses; it still exists in Dublin in many places, notably the present Hotel Russell, built in 1711. Don't forget, if you are interested in these things, to look at the lovely carvings in the Great Hall of the Royal Hospital designed by Wren. In Mountjoy Square the houses, many of them are like none I have seen elsewhere. Some of the rooms are thirty, even forty, feet long and the proportions are superb.

In Henrietta Street there are the remains of the houses of five peers, again with lovely stucco work. The Four Courts and Custom House were blown up in what the Irish euphemistically call "the Crossness", but retained their plan and the fabric of their walls and outline, and have now been restored to Gandon's original plan. I find them unsurpassed in their form of European architecture. Walk down each side of Dame Street to the River Liffey and note the doorways and façades of the little houses; each one would be a historic monument in a simpler place. Go to Phoenix Park and see the Victorian royal Lodge, built by Clements. Grattan's time by a long ago ancestor of the Leinsters. See the Chief Secretary's Lodge, now the residence of the United States Minister.

From all these you will realize that even without the outlying country houses, Dublin alone gives many models of perfect Georgian style. Go on the quays and see more architecture, and remember, never forget, that the 18th Century is modernism to Dublin: Dublin dates from the Danes, who came in the Eighth Century. And then there were the Normans and the Spaniards and they all left their marks. Some day I would like to go back and see it very carefully, coming home to dine each night at Jammet's restaurant—a fine mixture of the artistic and the material.

THE GREAT IRISH SPORT

One lovely morning we came out of the Shelbourne Hotel into the last of the Horse Show crowds. There were little groups of nice-looking men whom if one was within earshot—and they must be close, for they have soft, low voices—one could hear saying: "No, you don't want the chestnut. Sure he's a racer and a thoroughbred, but come out tomorrow and I'll show you a good hunter who can leap." Or: "I'd leave the grey alone. He's high priced and a trained hunter. What you want is a useful good-going hack." Or: "My dear fellow, you'll never win a race with that filly. Stick to the dun; you made a good choice, there's no better." Other conversation there was none, no did one wish it.

We knew the Irish hotels were nothing to boast of, but we were both suffering a little, this nephew of mine and I, too, from claustrophobia, and longed for the open. So we turned the nose of our little hired Ford—quickly named the "Kangaroo", for obvious reasons—south; and made for the Scalp of Enniskerry and the Dargle Valley.

(Continued on page 12)





ART BY BRUEHL

*child is father to the man, and soon acquires a man's tastes and habits. The books he reads, the friends he makes, the music he learns to love and love . . . these quietly fashion the contour of his adult years. . . . The thoughtful parent, aware of what early training means to later life, insists upon a thorough, intelligent approach to the child's musical education. The teacher must be skilled . . . understanding . . . abreast of modern teaching methods. The child must learn with enjoyment and pleasure, and not (for this is a relic of a former day) look upon study as a chore. The piano, finally, must be wisely, carefully chosen—for a perfect instrument is the only instrument with which to begin instruction. And, and only then, music will be the rich delight it ought to be . . . throughout life, the glamorous source of things that are deep and lasting.*

## RADIATES THE ROMANCE OF A LONG, DISTINGUISHED HISTORY



NY LIND was still a student in Stockholm when Henry Engelhard Steinway . . . a hundred years ago . . . completed the beautiful piano which was the first Steinway.

Since that day, the Steinway has been the chosen instrument of virtually every great musician. Liszt spoke of his Steinway as "glorious masterpiece in power, singing quality, and harmony." Wagner called it a piano of wondrous beauty, a noble work of art. Berlioz, Caruso, Cortot, Damrosch, Debussy, Shostakovich, Gounod, Heifetz, Myra Hess, Paderewski, Rachmaninoff, Rubinstein, Stokowski, Strauss, Stravinsky . . . the list of Steinway patrons, past and present, is an inspiring tribute to the piano's excellence.

The new Steinway Grand Piano, at the extremely low price of \$885, continues the Steinway tradition. This superb instrument was developed after many years of painstaking experiment, of adventurous research. Its glorious tone is golden, resonant. Its action is the celebrated Steinway Accelerated Action. The beautiful finish harmonizes with any plan of interior decoration.

Very generous terms may be arranged in the purchase of the Steinway. . . . But permit us here to add this: wages, and the cost of production, are rising steadily. This is the opportune, and perhaps the only, time to obtain your Steinway at its low price.

THE NEW STEINWAY \$885  
GRAND PIANO FOR ONLY

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway Grand Piano with a small deposit—the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 West 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS

# STEINWAY



WEDGWOOD



A-K-184

Harlech

## AN UNDERGLAZE DESIGN ON THE NEW COLONIAL SHAPE

THIS new shape in Queensware—Colonial—is worthy of the very best Wedgwood tradition. The beautiful coloring of the Harlech design has a strong appeal to one desiring a colorful table service. Gay, yet with restraint, free in design, the whole effect is held together, mellowed and protected by a crystal clear glaze of Champagne hue.

*Upon request we shall be pleased to send  
you a copy of our illustrated booklet.*

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WEDGWOOD



OCTAGON HOUSE - WATERFORD

## IRELAND

(CONTINUED FROM PAGE 70)

and the Glen of the Downs—so lovely, so wild, so impossibly near to a city. We went to Hunter's Hotel at Newrath Bridge, which has a lovely garden, and there, because I am a gardener, I heard of Mr. Walpole's great achievement in this line. And on we went, and found a paradise, an Eden admirably and beautifully planted, with a small rushing river banked with Arums and Bamboo running through it all.

We went by Arklow Harbor and the "unspeakable Glendalough", and so through the lovely purple twilight to Kilkenny. Well! Whatever else you see in Ireland, go to Kilkenny. It is a little town on the top of a steep hill, full of beauty and memories and ghosts; for in Gaelic times it was the seat of a great monastery founded by St. Canice in King John's reign. William le Marshall built a strong castle here and encouraged the growth of a town. A century later it passed to the Butlers, and from the Fourteenth Century on the castle has been in Butler hands. The Butler Earls of Ormonde were one of the great ruling Irish families, and they made a noble place of Kilkenny—the castle itself a superb monument of the Middle Ages; outside, a mall, and below it the river. For some reason it has kept everywhere its double row of trees—the Normans have left their mark, and it might be a European town. The 18th Century left a fine "gentleman's" city: strong, dignified houses, Palladian and other styles, and above all there is the Cathedral, built no doubt where St. Canice stood, for there is the traditional round tower beside it. The evening before, we had knocked at the door of the empty castle. The Butler family have at last left it, and the Muniment Room, which had letters in the handwriting of every British sovereign from Henry II onward, had only last year been emptied like the rest of the castle and the Ormondes had gone.

We had vainly repeated our knocking the next morning, and now had poured forth adjectives on the Cathedral, blue-black like a raven on the outside and a lovely polished black marble on the inside. Then, as we left

the church, we were approached by a clergyman who said he was the dean. He had heard us, it seemed, and, finding us appreciative, became our friend and guide. He explained that the Cathedral was marble, inside and out, the inside, however, was polished. He explained the round tower as being a last refuge in fights (Ireland has always fought), and in the end he took us through his lovely garden and showed us the way to the Ormonde's age. The latter unlocked the great gate and showed us the Castle. I said to the dean: "It is tragic, deeply tragic, to leave a place like that." And he said: "But, you see, they felt they were wanted any more." And the porter of the hotel which used to be the leading club said to me: "It's a bad thing the Lordships had to leave, but glory to God! you should have seen the fine great doings at the auction!"

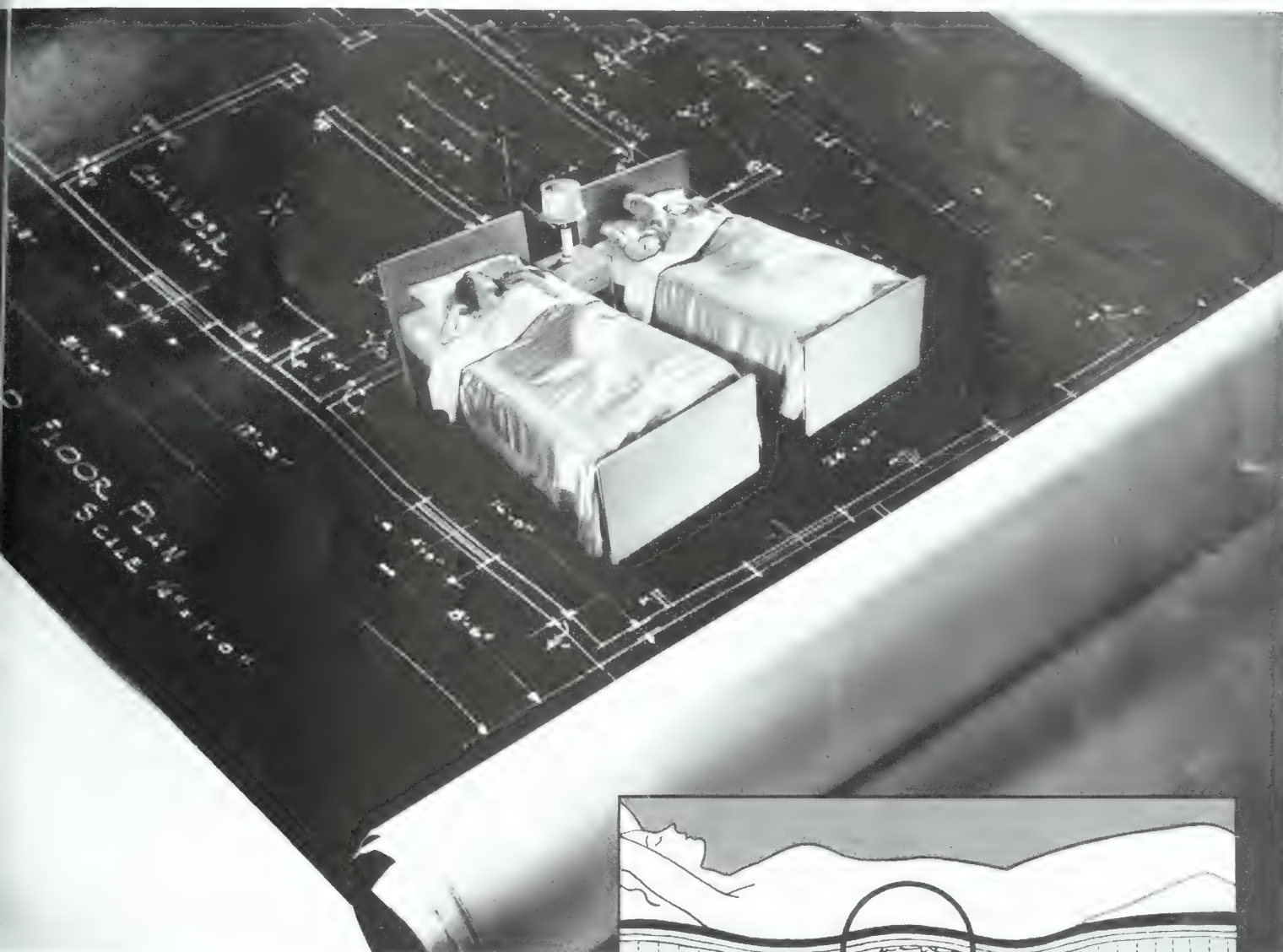
When we felt we could leave Kilkenny, and it hurts my feelings to think it is best known by the legends of the cats, we started afire to Cashel of the Kings, or what is left of it. We drove south of the great dome-shaped mountain of Sliam through Clonmel, a lovely town, on the Suir; and so reached the great hummock of rock in the middle of a plain called the Golden Vein, where are the rich pastures of South Tipperary and Limerick. It is a natural fortress, and I can't give the detailed story of it here. Every guide book gives it, even an Irish schoolboy knows it. Just in word, one can say that for six centuries it was owned by the O'Briens, Great Lords of the South Country. Its histories go back to 450, when St. Patrick came and converted the King. There is a round tower on the rock which may date from 900; and a stone said to have been used as an altar to St. Patrick. The carved cross with the figure of the saint is more than probably Tenth Century—at any rate the stone spoken of above is traditionally the scene of the crowning of all the Kings of Munster.

History, and there is much of it in this heart-stirring, must again be left to the guide books. What one sees is

(Continued on page 74)



# BUILDING? Remember you Spend $\frac{1}{3}$ OF YOUR LIFE IN BED



## Your NEW HOME deserves mattresses scientifically constructed to let you sleep

NO MATTER how charming and how complete a house you are planning, it never be a really comfortable home if put old-fashioned or poorly constructed mattresses on the beds.

If your mattress is too hard and lumpy, too soft and sagging—you'll lie awake, wake up tired, even in the most modern conditioned bedroom.

What your new home really deserves, of course, is a full quota of the best sleeping equipment on every bed.

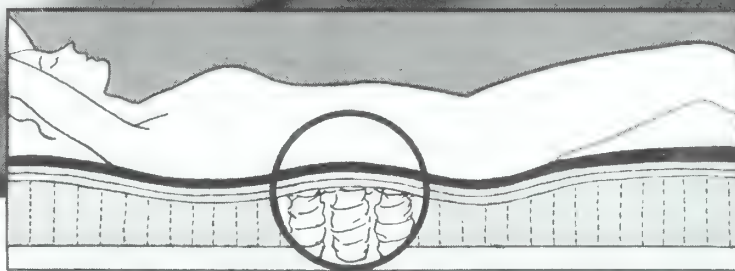
But if you can't manage everything new at first, while you're still paying for the house and the foundations, do see to it that at least the main bedrooms are equipped

with the famous Beautyrest mattresses. Once you have had a Beautyrest you will know what perfect relaxation means. Beautyrest's famous "floating action" adjusts itself instantly to the weight of your body at every point of contact. Your spine and muscles don't have to work all night to support you. "Tired spots" are rested.

### Made for natural night-long sleep

Its 837 "floating-action" springs—buried in layers of softest cotton—allow you to turn without conscious effort and take the 20-45 different positions every sleeper takes to rest his muscles—without once waking. You get up in the morning refreshed, revitalized, ready for the day.

For every homebuilder there is a list of "musts."



### THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

Beautyrest's famous "floating action" fits every curve of the body. Rests and supports tired spots. 837 coils of finely tempered steel allow perfect adjustment to any position.

Remember that a third of your life in your new home will be spent in bed—and on your "must" list write down, today: "Beautyrests." Insure restful, night-long sleep right from the first night you move in!

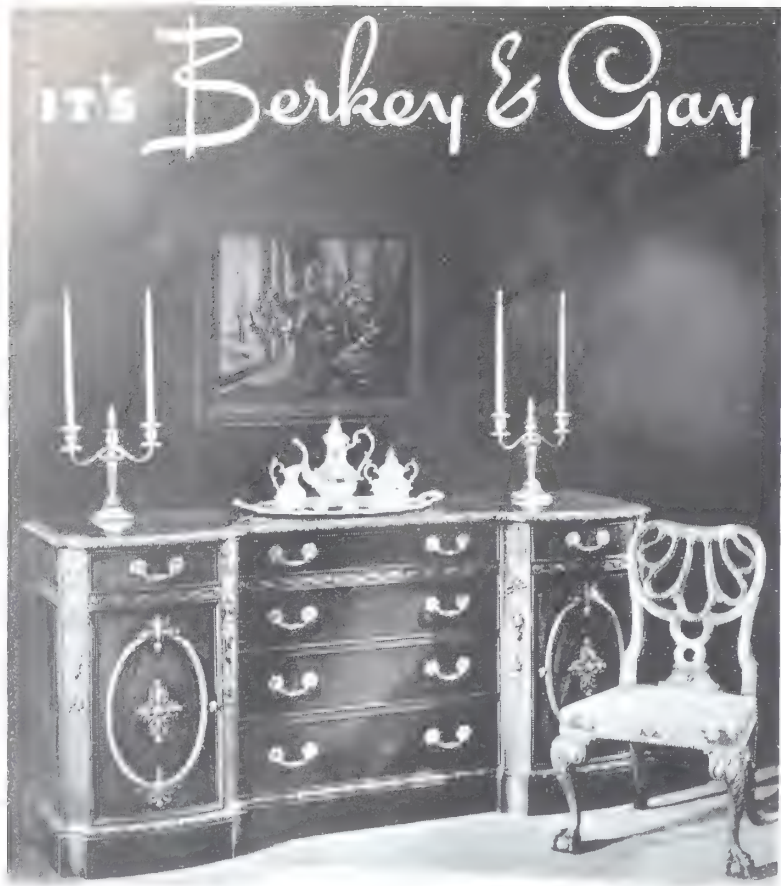
The cost is only 2¼¢ a day! Ask about it today at any leading furniture or department store. Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City, Boston.

• The Beautyrest costs \$39.50. The same famous construction is obtainable in a hair mattress, \$59.50. Other Simmons products are the Deepsleep and Slumber King mattresses, Box Springs, the Ace and other coil springs.

# SIMMONS *Beautyrest*

World's Largest Makers of Beds • Springs • Mattresses • Studio Couches • Metal Furniture





IN EVERY FORM of art there arises some outstanding genius whose craftsmanship wins immortal fame. In furniture such were the great Eighteenth Century cabinetmakers, Sheraton, Hepplewhite, Chippendale. In the contemporary scene, such is The Chatsworth, an entirely original Berkey & Gay creation, following the traditions of the great Chippendale. The side chair, in fact, was closely adapted from an original made by Chippendale upon commission from Marie Antoinette and delivered to her only a few weeks before she was sentenced to the guillotine.

The Chatsworth is brilliant and convincing evidence of the fact that under the tempo of mass production there exists at Berkey & Gay today those very same traditions of excellence and patient craftsmanship, created by skilled handwork of long-experienced artisans, that have distinguished the finest Berkey & Gay products for more than four generations.

The Chatsworth is available for the discriminating who appreciate the choicest and can afford the best. It is furniture of aristocratic beauty destined to become a cherished heirloom of tomorrow. It is furniture that, in any home, before any company, you will be proud to say "It's Berkey & Gay."

**BERKEY & GAY FURNITURE COMPANY**  
GRAND RAPIDS, MICHIGAN



FURNITURE | PRICED TO  
COAST TO COAST



## IRELAND

(CONTINUED FROM PAGE 72)

paratively modern. The loveliest bit of architecture in a modern world is a chapel built and consecrated as recently as 1134. It stands intact, a great example of Irish architecture. Pre-Gothic, built by Cormac McCarthy, Bishop-King of Munster, its two square towers and massive, rich decoration are Romanesque and distinctly pre-Norman. The great roof rests on an inner barrel roof, an apartment, certainly used, situated between the two.

### A CATHEDRAL-FORTRESS

Here also are the remains of a cathedral supposedly only 10 years later than Cormac Chapel, part of it obviously a fortress. There are remains of the monasteries of Benedictines, Dominicans and Franciscans and, at a short distance, the lovely Cistercian Holy Abbey of the 13th Century. If you love these things as I do, here you have them all. And then you have the view—a view over a country, oh so lovely and so dramatic you wonder very deeply why these things have not been said before.

We stayed a long time at Cashel, sitting with our backs against the grey chapel, listening at times to the verger but mostly dreaming of those old days and of what has gone since them. My father has told me that Brian, as long ago as when he called himself "Emperor of the Scots", still claimed as his proudest title "King of Cashel". Back, back one's mind goes, through generations of Kings of Munster and long McCarthy lines to the remote race who first raised the Cromlech round the church's buried place. We heard the bell of the Angelus in the town below and saw the flocks of crows come circling home, and a great white full moon was shining on the deserted building, before we reluctantly rose to go.

Next day we drove a winding road through Caher and Carrick, on Summerville and down to Cork. This old Danish town was passed through quickly and we were on our way to the sea.

### SEA AND SEA

Castlehaven, Skull—so lovely—Caher better still, and then Glandore, not far from Slabberreen. Well, Glandore needs a chapter to itself of rocks and sky and sea. Indeed, all along the coast from Skull to Kenmare and round its peninsula is beautiful, so beautiful one should go slowly and see all one can. On we went to Bantry—a wonderful trip. We tried to stop both at Glandore and Castlehaven without success. The inns are small, and all Ireland goes to the sea in summer; so we went on, until at night we knew we must stop and nothing but Glengarriff was ahead of us. We had been told it was touristy and we dreaded that, but there was no choice; so in the long twilight, at eight o'clock, we drove round the lovely horseshoe harbor and headed for that "crowded noisy" spot, Eccles Hotel.

As we turned a sharp corner, the full view of the bay broke upon us a breath-taking sight—and by the side of it, separated from the waves by about thirty feet of road and stone wall, a long, low, white country house with a

high-perched garden at its sides, every window blooming with white boxes. There was no one in sight, nothing but one drooping horse leaning over a wall and a man in a blue jacket sitting on the wall, to represent tourists. The after-glow was on the sea and we hardly dared open our eyes. Could we have rooms? Could two small ones. Were they by the sea? They were, and up we went straight to the windows, casement windows that let in all sea and air. Here we stayed.

From here we visited the Bantry Island Innacullen in the Inner Harbor where an Italian garden has been laid out with marble and loggias galore in this sub-tropical world. Well, no, you won't like that, though unexpectedly I did. Whether you do or not, the farthest point of the garden, where there is a little temple overlooking the near distance the sea and beyond range of mountains. Mountain beautiful in the morning sunshine, the cloud shadows floating rapidly over them kept me spellbound for a long time. We rowed a lot in the waters of the Bay and, making this headquarters, we visited many places. We went to Bantry Castle, strangely enough full of French furniture, most of it very good.

### "TOURIST-RIDDEN" KILLARNEY

Now, if you dare speak of Killarney you hear "tourist". Well, do what you did—don't try to stop at Killarney (though the crowds are a joke). I went at Glengarriff: twice a day you have the unspeakable beauty of the drive over the mountain pass to Kenmare, and again from Kenmare to Bantry. They are really two high mountain passes with magnificent views. I drove there at early morning, at midday, at sunset and at full moon, they were always beautiful—the distances, the colors on the slopes, the heather-covered hills—and here I met a peak of Irish Heather. Why is it as well known as the Scotch?—the I call myself a gardener I don't know the names of the varieties at all. The commonest is a large deep-purple that grows so thickly that the ground is fold after fold of brilliant color, entirely covering the earth; there are smaller flowered pale-mauve plants, a low-growing, pure white one. The stone walls in this district are covered with every form of moss and lichen. Fern, and everywhere are the long-horned, long-haired, snow-white sheep.

### THE SEMI-TROPICAL SOUTH

When you come down out of the second of these passes you fall into the nearly tropical Killarney. Here are great forests, here every form of Palm and flowering bush and tree, here the far-famed lakes, here Muck Abbey, where my much admired Cistercian built a "second story", that uncommon thing; and where, many years ago, my two brothers were at midnight to take a paper from the sacred Yew that you are told blooms when you touch it. The son of the owner was with them, young Herbert of Muckross. Each boy was to have

(Continued on page 76)



# Sterling as Lovely as the Bride

**LATE GEORGIAN**  
As formally lovely  
as a Chippendale chair

**ROSE MARIE**  
Capturing the  
eternal fam-  
iline in  
silver

**EVENTIDE**  
Paradoxically  
modern—  
yet re-  
miniscent

**FAIRFAX**  
Perfect silver  
for heirloom  
Americans

**King Edward**  
In the new  
manner of  
sumptuous  
and cere-  
monious design.  
At home on  
the most  
formal table  
—or against  
the simplest  
of back-  
grounds

**CHANTILLY**  
French as the  
Place Ven-  
dôme

**HUNT CLUB**  
Classic and mo-  
dern suavely  
combined

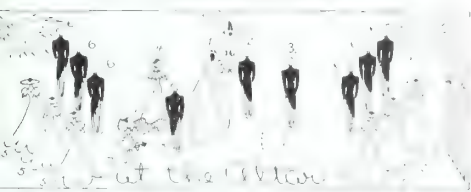
**CHRISTINA**  
The charm of the  
old—the swift,  
clean lines  
of today

**ETRUSCAN**  
Reminiscent of  
the grandeur  
that was  
Rome

## THE BRIDE'S WEDDING CHART

There is a chart showing you and your wedding party the great day. The wedding party is dressed for a small daytime wedding. Note the Bride's father walks her left so that he can take his seat in the front pew on the left (or Bride's side) of the church. Follow the numbers carefully and all your problems should be solved.

### THE WEDDING PROCESSION



### WHO'S WHO

1. Bride
2. Groom
3. Best Man
4. Maid of Honor
5. Bridesmaids
6. Ushers
7. Flower Girl
8. Bride's Father
9. Bride's Mother
10. Groom's Father
11. Groom's Mother
12. Minister

Dotted circle  
Groom's position  
when procession  
starts up the aisle.

### THE WEDDING RECEPTION



Sometimes the father of the Bride stands in line, but generally he acts as host and mingles with the guests as do the ushers and Best Man.

### THE BRIDAL TABLE



At a smaller wedding the parents of the Bride and Groom sit at the same table as the bridal party. The minister and his wife are asked to join them and they are seated so that a man sits next each lady."

© The Bride's Magazine

*Sterling Styled by*  
**GORHAM**

AMERICA'S LEADING SILVERSMITHS SINCE 1831

ON HER WEDDING DAY—greatest and loveliest day of her life—every bride wants *perfection* to remember.

No less important is perfection in her Sterling—hers not for a day, but for a lifetime!

To the happy Bride, Gorham presents Sterling Silver to match her own shining loveliness . . . and to suit her own taste. Whatever the period of her new home, she will find its perfect expression in silver among the many Gorham patterns.

In any one of them, she will have silver to treasure forever. The Gorham name stands for masterpieces in Sterling . . . classically lovely patterns, in exquisite balance. And a Gorham service may be added to at any time—even one hundred years from now.

Your leading jeweler has Gorham Sterling and illustrated price lists. Or write The Gorham Company, Providence, Rhode Island . . . since 1831.





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THE soft, mellow color of Old Colony Maple lends warmth and friendliness to any decorative scheme. This charming furniture appeals through simple, traditional beauty, created by master craftsmen and handed down through the years. That is why Old Colony Maple is ever widening its host of users and enthusiasts . . . why it will remain "in style" for many generations. You can decorate in this Maple with a confident hand . . . an assurance that your home will always be "in good taste". Old Colony prices are reasonable, too. At the better furniture and department stores everywhere.



In this new 24 page booklet on Old Colony Maple furniture, are many suggestions for decorating your home attractively and comfortably. Simply send 10 cents (to cover mailing costs), to Department D 5, Heywood-Wakefield Company, Gardner, Massachusetts.

## ★ HEYWOOD-WAKEFIELD

GENERAL OFFICES  
GARDNER, MASSACHUSETTS

FINE FURNITURE SINCE 1828

guinea as a prize; but there were only two guineas earned that night, and I like it best so.

Before we left Glengariff we went all around the peninsula that begins at Glengariff and ends at Kenmare. If you want to drop a century or two and see much beauty, and if you love the ocean, be sure to take that drive. On our trip to "tourist-ridden" Killarney and around the countryside it was a big day when we met three cars. We did meet many very lovely gypsy caravans. When we finally started north we turned at Kenmare and drove all around the Dingle Peninsula, a thing few tourists do and so worthwhile. The Irish Free State is certainly doing a good job in the countryside; every cottage we saw in every county was whitewashed like new, every roof was not only perfect thatch (all roofs are thatched in this picturesque land) but gaily decorated. The place is full of gardens; such Hydrangeas, such Roses, such Lilies! And when you remember that every hedge, without a miss, is of Fuchsia, purple and scarlet, you can imagine the color and gaiety of it all. Also, and this I'll admit was probably an exception, we had no rain one day in Galway and that was all.

### THE "INN OF DREAMS"

We went to Tralee and then, loath to leave the sea, to Limerick, and settled down at the one good inn in Ireland, the Dunraven Arms. It is the "Inn of dreams" and so lovely in its surroundings; it is on the little river Maigue and the Dunraven family have done much and all well to preserve and beautify the village and park. Here, to make my cup complete, there are no less than three ruins of abbeys, two Franciscan, one Cistercian and one a fortress so old that it is easy to imagine the fighting Geraldines who owned this land through centuries going forth to battle with their great war cry.

We went north to Galway and to Connemara; and in Connemara we found the ultimate of Ireland; no flowers, no warmth, hardly a tree, the fields so tiny we found out why only when we saw how many walls had to be built to use up the endless stones. The houses are built of the biggest ones, the chimneys of the next; the thatch grows thin and everywhere and everywhere are the bare-headed, bare-footed women in their dark red skirts. Where this fashion came from, how it started, I cannot tell, but perhaps because of the difficulty of affording new ones the fashion still persists—all praise for that. In Galway City we saw much, but best of all, outside the walls the Irish town, or Claddagh, of which there was till recently a king; I fear you must go quickly to see what is left, for the improvements are wrecking it fast.

### NORTH TO GALWAY

As we reached our most northern objective, Killary Harbor in Galway, we took to breathing deeply; surely this is the most exhilarating air in the world. We swung up one road along the range of mountains from Miveelris to Croaghpatrick to Achill Head; we came back a safer road but not less beautiful.

And so we travelled slowly back Adare, stopping to look at many things and many places, and from there across country through Nenagh to Kildare to Dublin where we took the Donegal and northern Ireland must be left to another day.

### COURTESY ITSELF

And I have said nothing of the people, nothing at all, the kindest, sweetest, gentlest people in the world to a passer-by. It is hard to imagine the deaths and horrors of what is called "the Crossness", so friendly are they so polite—no, courteous is the word that one makes any excuse to address them. A lady, well-dressed, affluent when asked a direction on a street corner says: "I don't really know, but just a moment and I will go into the shop and find out for you." A young policeman when asked the way—a one asked many and they never know the answer—says: "The road to Achill (or Limerick or any other place) is well, now, I don't know it, me lad entirely, not entirely, but I'll find out for you immediately, just immediately."

A very small boy with a donkey, one of hundreds, hauling peats, when photographed and subsequently tipped, gazed down at the coin, then up at me with a beguiling smile and said: "My ass, milady, make far more money than the peats." A woman in Connemara, asked for permission to photograph her, said: "Sure, milady, any pleasure I can be offering a stranger and her an American is me joy."

And a sign on an inn at a corner, an unbelievably lovely sign which read "At the Sign of the Bleeding Horse", so entranced me I could not be drawn away. The inn was shabby and an old policeman came over to me to investigate our interest. When told, he gazed up at it and said: "Och, aye, it's very old, hundreds and hundreds of year, but sure you know, milady, I think that horse is all bled out. All these things in the broadest, prettiest brogue you can imagine."

### IRISH PROVENDER

These are my memories of Ireland and so many more, and lest you think I am exaggerating its charm I will admit one great failing: its inns are mostly very bad; there is no excuse for it. All one asks for are a fairly good bed, air, cleanliness, and good, plain food, but these are hard to find. Eccles Hotel is clean and comfortable but the food and service are shocking. Dunraven Arms is first class, Renvyle House is passable, beyond that one cannot praise. The food is a ridiculous situation, for they have delicious mutton and the best potatoes in the world. They could have all the vegetables they want, and all the fish and shellfish. The bread, particularly the oat bread, is delicious, as are the eggs, milk and butter; and the bacon is the best you can find anywhere, so breakfast is the one good meal of the day. Everywhere the cooks are impossible, but this is a very small shadow on my lovely land. I want to go again very soon, preferably with an Irishman or an Irishwoman and certainly to see more of all the things I missed this time.

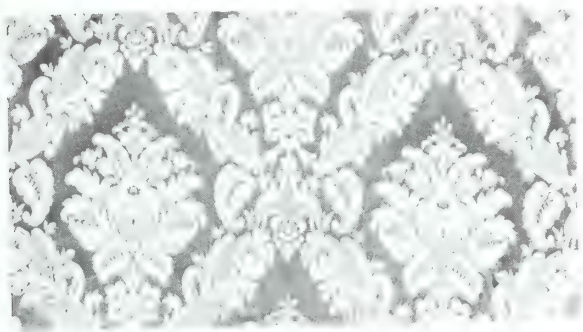


## CURTAIN CALL

For Spring Fabrics



SCOTT Wilson "Peon" design on a Carrillo linen. Background of soft pink, with strong colors: Margery Sill Wickware



LIGHT yellow Celanese in brand new damask pattern. It has an unusual feeling of richness and color. Comes from Thedlow



LILIES-OF-THE-VALLEY roaming on a delicate chintz of blue, turquoise, yellow and white. Thorp material: Rebecca Dunphy

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BROOKLYN — Frederick Loeser & Co.  
CEDAR RAPIDS, IA. — The Killian Co., Inc.  
CHATTANOOGA — Fowler Bros.  
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GARDEN CITY, L. I. — Frederick Loeser & Company  
GRAND RAPIDS — Wurzburg's  
KANSAS CITY — Robert Keith Furniture & Carpet Co.  
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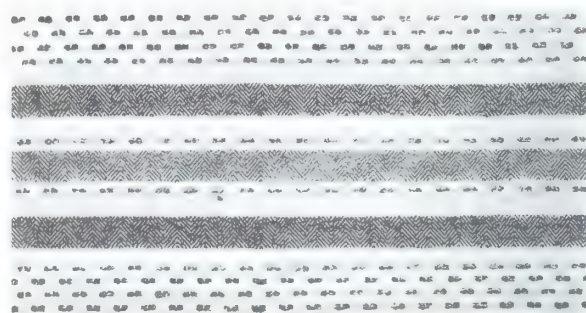
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## CURTAIN CALL

For Spring Fabrics



Grazed chintz on a soft turquoise ground, flower and rope motifs, terra cotta, taupe, white. Thorp fabric from Rebecca Dunphy



This loosely woven cotton fabric by Louisville Textile has lines of terra cotta and green on a natural ground. B. Altman



A GLENDALE linen of deep dull yellow and tan and brown on beige. Large design of leaves and berries. From Thedlow



## FUTURES IN FURNITURE

(CONTINUED FROM PAGE 36)



CHIPPENDALE SOFA

Each generation has its own wood. Eventually, through our insatiable desire for change, it becomes subjected to a veritable *auto-da-fé* of fire. At present mahogany is suffering an agony of peroxidizing, bleaching, sanding, scraping and distressing. Is there still room for the wood? Will furniture be subjected to these unnatural processes?

The final answer has still to be given. Furniture in authentic mahogany in its simplest forms still holds its place; one leading manufacturer estimates that 75% of his business is in the 18th Century types of finish and form.

Maple is the phoenix of woods. It has survived almost a decade of henna and can be found here and there in its ancient state, a wood soft in tone and restful to the eye. In other centers it has still to emerge from the rigorous treatments of manufacturers. HOUSE & GARDEN believes that good maple, unspoiled by fantastic washes, will be with us a long time.

ON THE HORIZON. Of course, furniture styles do not change with the dizzy speed of clothes. The tides move slowly, and new fashions may be worn only one season. Furniture to many people is a long-time investment. That is why so much discrimination must be used in buying it.

What furniture styles appear dimly on the horizon? Will we see oak and mahogany come back to favor eventually? The simple Jacobean oak types have their place in certain kinds of houses and in certain periods. Early Georgian and Queen Anne types, which both take walnut, will soon be seen on the horizon.

BAROQUE. There is much loose-slinging about of the word "Baroque". We are in for a Baroque era. Just what is meant by Baroque? Certainly not a period. It was a mood. It flourished in the Renaissance, flourished in painting and architecture—both the exterior and interior of buildings—and somewhat in furniture. It is rich and lush and obese. Its curves are

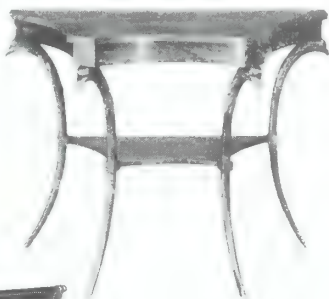
generous. Its patterns have a bold sweep. It is the mood that comes over humanity when, tired of restrictions, it breaks forth into full-blown extravagance. Inevitably, it follows a long era of hard times—hard times caused by war, by plague, by famine, or by economic distress. We are just emerging from seven long years of hard times and we can expect human beings to act today as they invariably have acted in the past.

In September, and in April before that, HOUSE & GARDEN prophesied a return to elegance in decoration. We are well into it now. Even the lacquered furniture it cited as an indication of returning elegance is increasing. We also see signs of the Baroque mood approaching. At present this is more evident in fabrics than in furniture.

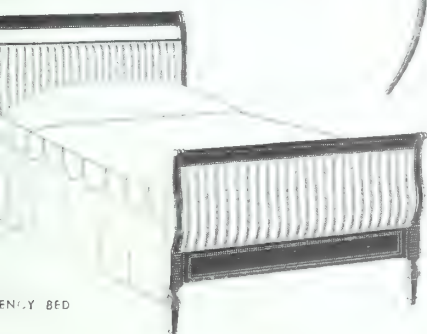
FABRICS. Let's staccato our observations. Prints and chintzes are in huge designs, mostly floral, Bird patterns, so long out, are in again. In textured designs, the textures are smoother and more formal. Old block prints are being reproduced in modern colors so that they appear entirely new. Two-tone patterns are popular—white and red, brilliant blue and white. We also find monotone coloring—Baroque sepia designs on natural linen. We also find printed sateens, in pastel shades and in light tones on dark grounds—excellent for curtains. There are naïve peasant Tyrolean and Early American patterns of very simple design suitable for rooms in which maple furniture is used.

A whole new range of chintzes has taken its patterns from Crown Derby, Staffordshire, and Lowestoft—and in the colors of the china. Looking over the offerings of various manufacturers it is evident that Baroque designs are coming in strong. Big, bold patterns.

(Continued on page 80)



REGENCY CONSOLE



REGENCY BED

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## FUTURES IN FURNITURE

(CONTINUED FROM PAGE 79)

Famous old expensive hand-blocked linens are now available printed on cheaper linen. For those who can pay the prices there is an amazing assortment of hand-loomed materials.

The colors of drapery fabrics include all the popular rose tones and pinks. Lavenders and violet tones and reseda green are fast finding acceptance. Turquoise is fairly booming. Dark gray and slate gray are new colors for fabric backgrounds.

Your smart choice in drapery fabrics lies between three big groups—dark, bright colors; pastels; monotones.

Mohairs are now being printed in good chintz designs and, offering excellent color values, promise to find their way on many upholstered pieces of furniture as well as on chair seats and backs.

Silk—pure silk, hand-loomed—is being used more and more by decorators. It is another evidence of a return to elegance and spending.

Cretones are enjoying quite a revival. They are tough and sturdy in material and many flourish in big, bold designs. The colors and drawing are really marvelous.

Sheer fabrics—the nets and such—used for under-curtains are mostly Modern in design. They show broad bands, plaids and vertical stripes. We are also finding puckered organdies on the market and can visualize them at many kinds of windows.

WALL PAPERS. While certain manufacturers report a marked demand for Baroque designs in wall papers, we cannot discern any overwhelming tendency in that line. It may burst out next season. On the whole, the present tendency is toward old-fashioned floral designs. Papers seem less stylized than a year ago. Many flowery 18th Century patterns are found. Colors are softer and grayer than heretofore. The only new colors that catch the eye are plums and violets, which are also found in fabrics and a really new note tan-

gerine for backgrounds. This sea tangerine, by the way, is being used on the new linoleum patterns.

On the whole, we must say that tide in wall paper design and color is creeping very slowly.

LAMPS, HOUSE & GARDEN forecast return to classicism in lamp base distinguished Sheffield urns and porcelain, many of them Lowest bases. We also find a revival in crystal especially in a commendable line clear glass bases in column and forms with the air of crystal.

RUGS AND CARPETS. Texture is more important than ever. There are figured rugs in Modern designs and others that are very bad. Here again one must use discrimination. However, Modern designs are leading. There are better colors, more variety, more subtle off-tones. Off-whites and light tones are popular in commercial line.

Wall-to-wall carpeting of rooms is becoming more popular. Both in carpets and rugs we find another proof of the return to elegance and spending. The more expensive grades are selling well. New hooked rug designs and weaves are plentiful. Newest is a weave resembling needlepoint.

Sculptured designs are popular, with patterns made of cut and uncut pile. There are also rugs showing different heights of pile, which make for an interesting design.

Rugs and carpet designs, in so strange a way, lag behind the developments in the furniture industry. Now that Modernism in furniture has become almost static, rugs are rushing into a furor of Modern patterns. We don't see the carpet designers get together with the furniture manufacturers so that things happen at the same time. Just now rug designs, especially in the sculptured classifications, are mainly geometric. HOUSE & GARDEN believes it has found one evidence already—that we will be seeing sculptured rugs in lush Baroque designs.

## QUESTIONS AND ANSWERS

### Cabin Color Scheme

*I have recently purchased a small mountain cabin, and my greatest problem is color.*

*The living room is on the southwest, and has a green and red wicker set and a blue rug with a small yellow design. The walls are gray and the woodwork is a grayish-green. I intend painting the walls and woodwork, and the furniture if necessary. The furniture will be re-upholstered.*

*There are two small bedrooms, one on the northeast and one on the southwest. These rooms will have walls and woodwork painted and new drapes and bedspreads.*

*The dining room is on the south. This room will also be painted and have new drapes. The room already has quite a lot of red in it—table, etc.*

*I would appreciate very much your suggestions as to color and materials.*

*D. B. F., Denver, Colo.*

Since there are blue and yellow in your rug, you could choose a pale shade of blue for the wall color and a slightly deeper shade for the woodwork. Paint

the wicker furniture a light jade green and do the upholstery in a striped material. Use a combination of jade green and pale blue or jade and white. Hang gaily colored printed linen curtains combining blues, green, yellow and a bit of red.

Painted floors are most attractive in a cabin or informal cottage and you might use such a treatment in the bedrooms. One floor could be painted deep jade green and the walls a pale dusty pink. The rug could then be deep brown. A lot of design can be introduced in the window draperies. Choose a chintz combining white, jade, red, pink and brown. Have white candlewick bedspreads. You will probably have a small upholstered chair in the room and it can be done in jade green.

In the other bedroom have pale yellow walls or wallpaper and off-white woodwork. Paint the floor a deep burnt orange and use fawn colored hooked rugs. Have burnt orange and white striped linen or cotton curtains and cotton bedspreads the same yellow of the walls with a white trim. Do an easy chair in deep bright green.

(Continued on page 81)



## QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 80)

I loing the bedrooms use the yellow al for the cold room and the green ink in the room with the sun. White walls with a bright blue wood-trim would make a very attractive background for the red lacquer es which you have. The floor might tinted deep blue or covered in a of this color. Have white draperies it a ball fringe or trim of blue, and e dining room chair seats in yel-

### Wood Scale

space nine old Box bushes at least years old, which were perfect until Winter of 1934-1935. Since then has been a progressive destruction g on. Whole chunks had to come n the Spring of 1935, followed by all Summer.

is past Spring, though not so dras- was the same. I finally discovered moths were gathering inside the es and a blight was at work. I d a white, shiny substance on the ions which were turning brown. s I wiped off and fed the roots with e-meal.

ue to the removal of the dead parts e are gaps. W orse in the side with ern exposure. Is there something an spray on, and how? Is there hing better than bone-meal for the which is very sandy? Will clipping Box help to restore the form? Is Box being affected from underneath to a lack in the soil? Is manure er than bone-meal?

A. C. F., Manasquan, N. J.

praying will not bring back parts he plant, but will help to keep the parts in good condition. A miscible spray during the Winter or early ing will control scale, if it is pres- If the leaf miner appears, that can controlled by spraying in late ing. For particulars about either of e sprays consult a book on insect

control.

We cannot suggest using bone-meal except in moderate quantities, and then only if plenty of peat moss or leaf mould is used at the same time. Stable manure, if thoroughly decayed, would be beneficial. It should be applied as a mulch and worked a few inches into the soil in the early Spring.

The plants can be trimmed or pruned to restore any desired form or shape. A new surface will be restored by new growth fairly rapidly, Box being a coniferous evergreen in this respect.

The dying back of sections or large branches of the plant is probably not due so much to soil conditions as to Winter injury. Sometimes this does not show up until a year or two after the damage is actually done. Adequate mulching with peat moss and an abundance of water during dry weather will probably go far in returning the plants to good condition.

### Bedroom Color Scheme

Can you give me some suggestions for decorating the master bedroom of our home? I liked very much the color combination of the one in the Ideal House, and think it would be suitable, especially since our bathroom is coral with white trim. I do not want the room to be quite as formal as the one in the Ideal House, for the house is not elaborate.

T. Y. D., Chestnut Hill, Pa.

For the curtains you might plan on a chintz combining coral, light brown, dark brown, jade green and yellow on a white ground—or at least as many of these colors as you can possibly get. The walls and woodwork can be either white or a paler coral than that in the chintz. Choose a dark brown rug and have the bedspread yellow. I would cover one chair in a jade and white stripe or some simple cotton with a chevron design.

## MODERN ARRANGEMENT

(CONTINUED FROM PAGE 55)

lay the placement of furniture is functional as modern design itself. at do we want in a room, anyway, e days? As a refuge from the hec- lives we lead, we want peace and enity and repose in our homes. And s this quiet quality more than any er one thing that shows up in con- porary rooms. Groups thoughtfully anged for living with no flurried lling up a chair" when the occu- ts change from one activity to an- er. Tables and lamps effortlessly acent to lounge chairs. Furniture moniously related to wall spaces so t the eye rests quietly on the re- ing scheme. Unbroken paths. ooth lines. This is more than mere e in room arrangement. It is archi- tural. And placing furniture, be it ern or traditional, in such a man- not only gives a room more gra- ssiness, but it takes account of space ctually and therefore actually re- lds the room.

et us see, now, how the corrected n arrangement shown in the sec- diagram does all this. The room been developed by units—the con-

versation group around the fireplace, the writing group by the window, the dining group, with chairs at hand, quickly useful after dinner for bridge. The living end of the room can easily seat six people for conversation without moving a chair. After-dinner coffee in the living room has been arranged for without unhappy last-minute shifting. It has been possible to place the desk at the garden end of the room by changing the hinges on the French doors and swinging them out instead of in. This helps to widen that narrow end of the room, too. There is a clean sweep through the center of the room with easy passage to all the doorways. It is this feeling of organization that gives architectural unity.

Full advantage has been taken of the arch-topped book shelves beside the fireplace by placing the pair of harmonious half-moon console tables under them. The radio cabinet has been taken out altogether and the radio concealed in the book shelves.

Now the room has symmetry. Its unpleasant features have been grace-

(Continued on page 82)

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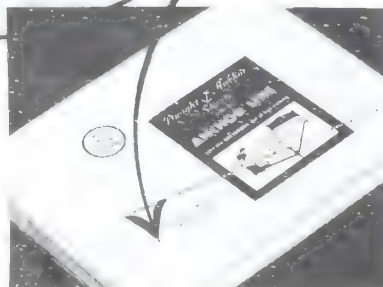


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## MODERN ARRANGEMENT

(CONTINUED FROM PAGE 31)

fully camouflaged, and order has been brought out of chaos.

As to colors. Last month we discussed using color architecturally in the walls and floor of this same room. We decided on a medium shade of blue for three sides of the living room, with the garden end of the room painted white. The alcove has wallpaper with white ground and a swinging scenic design in the same blue as the living room, with a bit of deep pink for contrast.

So we take the same scheme in furnishing. For the windows a soft fabric in blue and white which falls onto the blue broadloom carpet. The two chairs by the fireplace have been upholstered in deep blue chintz. This scheme of light underfoot and darker above helps to broaden a room that is not too large. The uniformity of color in the chairs will make them appear to be a pair, even if they happen to be of different sizes. The sofa is in striped blue and chartreuse, whose vertical lines carry the eye up, echoing the height of the fireplace and bookcases. Accents in the room are in purple red.

And now a few miscellaneous hints for improving a room architecturally by furniture arrangement. If you are buying new upholstered furniture, don't get it over-sized. Human beings are just so big and can get no added comfort out of an excess of padding. Furniture of correct proportions, whether upholstered or otherwise,

helps immensely to improve the architecture of your room.

In a small dining room, try mirror one wall and placing the dining table against this mirrored wall instead in the middle of the room, to give a sense of space.

In a bedroom, twin beds placed horizontally against the wall at either end of the room will make a small room seem larger.

Lounging pieces are usually the biggest furniture in the living room. Therefore these should fit into the background if a room is small. If they are in the middle of the room they are too prominent, being the largest objects in the room, and this makes the room seem smaller.

In building book shelves for an ordinary sized room, make the shelves only as deep as need be for books—that is, eight or nine inches. Books being colorful, stand out instead recede, and therefore fill up a room. Shelves that are built flush with chimney breast should go to the ceiling to lend dignity, and an arch helps to make the wall recede.

A mirror on a narrow side of a room would help to widen it.

Tables should be closely related to the piece nearest. They should be wedged to a chair, sofa, etc. Otherwise the room has a loose sort of contour.

Broadloom, plain surfaced and level wall to wall, is the most perfect background for a small room because it is the most disappearing.

## HANGING GARDENS

(CONTINUED FROM PAGE 33)

through the ivory gate into a world touched by that light that never was on land or sea.

### ROMANTIC REALISM

And yet these terraces are real enough, with real everyday flowers and everyday vegetables, tended by very practical horticulturists and market-gardeners; all real, yet all pervaded by that transmuting atmosphere of romance which turns common things into something new and strange. The ordinary operations of husbandry seem to be carried on in a world of poetry. They seem to have the same value they have for us when we read about them in the *Georgics* of Virgil, something of that religious mystery and sanctity which once attached to natural processes when they were supposed to be presided over by supernatural guardians, and the springing of the blade from the hard ground, and the sudden unfolding of bud and blossom on dry boughs seemed a miracle, the marvel of some concealed wonder-working hand.

Like many beautiful things, these hanging gardens of Provence have been wrought out of practical needs. These high perpendicular cliffs come down so close to the sea that there is little level ground left to plant anything in, and the Provencal husbandmen have, therefore, made a beauty of necessity, and built up terrace after terrace, with their supporting walls, one leading up to an-

other by pathways like ladders of stone till at last the topmost terrace, narrow and tiny, dizzily next to the sky, is mere lap-full of soil and flowers. Here many generations of tillers of the soil have toiled here to make these terraces; one can but conjecture. Many of them must be centuries old, and centuries even before the Saracens harried the coast in their long galleys, men of forgotten races must have worked high up on these lonely ledges, just as it comes upon solitary peasants working there today on their little aerial plots, wild gorges on either side of them, and the fairy floor of the Mediterranean glimmering like miles of dreamland far away down below their feet. Some of them sleep up there, for it is hardly a day's climb to their day's work, and one envies them their fragrant beauty *à la belle étoile*—to use the lovely expression for a night out-of-doors to be found in any language.

### ROUSSEAU IN LYONS

Readers of Rousseau's *Confessions* (it is to be hoped, for their own sake that there are some left) will recall that night he thus spent *à la belle étoile* on one of such terraces bordering the Rhone, near Lyons. He had wandered all day, so absorbed in his thoughts and that enjoyment of nature of which he was one of the earliest discoverers that night fell without his noticing it. But as the sun set, the nightingales

(Continued on page 33)



## HANGING GARDENS

(CONTINUED FROM PAGE 82)

ing from the trees on the terrace, and he realized that he was also, he writes:

I lay down luxuriously on the shelf of the che or false doorway made in the wall of the terrace; the canopy of my bed was formed by over-arching trees, and a nightingale was perched exactly over my head, and I fell asleep to the singing. My slumber was delicious, waking more delicious still. It was a road day, and my opening eyes were on sun and water and green hills, a charming landscape. I rose and gave myself a shake; I felt refreshed and started gaily for the day, resolved to spend on a good day the two pieces of money I still had left. I was in such spirits, that I went along the road singing."

## JOY IN ASSOCIATION

I make this quotation from Rousset, and I cannot but reflect how much our enjoyment of nature, and indeed of the world and life generally, is of association. Very few worth-while things, or even sensations, are obtainable entirely for their own sakes. In addition to their intrinsic qualities, they have gained an added significance from what we have read of them, and from the fact that our fore-runners have experienced them long before. Those "moderns" who would destroy literature and other influences from the past have only to be led to discover what a colorless life would be without them. This is true to our simplest pleasures. So many of them comes of association, and the story of the American who, on his first visit to England, encountered a pie for the first time and exclaimed: "A pork-pie! Why, one reads of them in Dickens"—is symbolic of the majority of things we enjoy. It comes home to one particularly in Provence, where there is hardly a flower that does not prompt a similar thought. This is especially true for anyone born in the north, who, for instance, Palm-trees, Cypress, Olives, or Cacti for the first

when first seen face to face, lovelier and pleasanter still.

Another day other associations were awakened by finding Primroses growing in a grassy hollow, and near by, where some dainty Bamboos flourished in the bed of a little stream, it seemed hard to believe, but here too was a fragrant hedge of English Hawthorn in their incongruous society.

## SCREENS OF CYPRESS

Another dramatic feature of these Provençal terraces are the great black walls of the Cypress, planted as screens against the north wind—the "mistral"—and what a background of superb gloom they make for the ethereal daintiness of Almond trees in blossom. Pine trees of every variety are here too, jutting out of the rocks, next door neighbors to Oranges and Lemons with their fruitage of solid gold; while Honeysuckle vines and Wild Rose brambles trail everywhere down the terrace walls, mixed with Jasmine white and yellow, mingling their northern and southern perfumes in a delirium of color and scent.

## THE CHARM OF CONTRASTS

Sometimes on the rugged slopes of the hills, Heather and Gorse, and the blaze of Broom bushes call one back to northern moorlands, while beneath one the long lines of the great fronded palms set one dreaming of Africa and desert caravans. And, again, how strange it seems to come upon clumps of Daffodils and Narcissi, gently blooming on the same terrace with the splendid savagery of the Cactus and the Aloe, vegetable ferocities, so to say, armed to the teeth, almost terrifying, suggesting turbanned Nubian slaves with drawn sabres, on guard to challenge all comers, before some sultan's seraglio.

Though Provence is, par excellence, the land of poetry, it is, after all, too much to expect every Provençal peasant to be a poet, and there, as in Wordsworth's country, there are those for whom—

A primrose by the river's brim  
A yellow primrose is to him  
And it is nothing more—.

Yet it is true, none the less, that, as the soil itself is richer in beauty than the soil of any other land, the love of beauty and the spirit of poetry are more instinctive in the hearts of the people than one will find them anywhere else, and it is still a land of troubadours, as I discovered with delight one evening as I sat in an inn parlor high up among the lonely ruins of Les Baux, and listened to an old peasant singing his own songs to an admiring audience of his fellow-Provençals. I afterwards found that he was a friend of the great Provençal poet Mistral, whom he called his master, and whose "Mireio" is still as well known in his native land as the songs of Burns in Scotland. Yes, as you climb the hanging gardens of Provence you can still come upon men and women singing their old songs, and even today, the nightingales are not the only troubadours.



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## VINES AND FIG-TREES

remember well one morning, when I climbed high up among these hanging gardens", I sat down at last to eat my lunch of bread and cheese in the shadow of a little Olive tree, near to an old cottage that had fallen into ruin, how suddenly my eye was caught by the handsome leaves, and I reached out like great green hands, and I had not seen before. There was a fruit on it which I at once recognized as ripe figs. It was my first sight of a Fig-tree—and here was my dessert for me in the wilderness! Near by also in the little forsaken garden, a trellis weighted down with purple grapes. So there I was, so to say, under my own vine and fig-tree. This quotation, of course, was inevitable, but what an added relish it gave to my meal! Vines and Fig-trees are among the most pleasant things in themselves, but to have read about them in the Bible and Virgil (as to read about them in Dickens) makes them,





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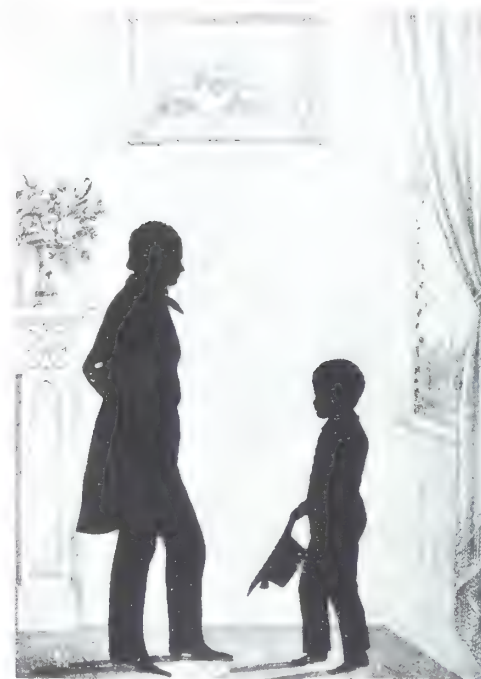
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## SILHOUETTES

By Margaret R. McKinlay



IN EVERY style review today, the silhouette of fashion is mentioned. Are we to have our clothes in the silhouette of the Moyenage, in the studied simplicity of the Directoire period, or do we prefer a silhouette that frankly dates to Edwardian days? The silhouette is so often discussed that we never think how the word originated, much less associate its beginnings with Mme. de Pompadour, for she played her role of charm and grace long ago as an integral part of the gay court life of 18th century France. Delightful as it is to pursue a word back through the centuries to its original source, seldom are more fascinating

facts of history flashed before our eyes than in tracing this particular word to its obscure origin.

As suggested, the quest takes us to the beautiful favorite of Louis XV, Mme. de Pompadour's brilliant mind and sparkling wit penetrated even into the political affairs of state. Her powers of observation and of conversation were skillfully trained. She became a political hostess expert in handling each person she met regardless of ability, rank, or position in life. During Mme. de Pompadour's influence many an official rose to fame, many another faded into obscurity. A patroness of the arts, of literature, of the theatre, all that was gay and colorful at court reflected her personality, as well as many serious matters pertaining to government.

One of her appointments was that of Étienne de Silhouette as Controller General of France in 1759. This proved to be unfortunate. At first great confidence was placed in this Minister of Finance, but he soon lost his aristocratic supporters by his attacks on the privileged classes. His excessive taxes forced

nobles to dispose of valuable property even to their silver plate.

A storm of protest arose. There was a fury of cartoons and stories against the unhappy minister. His name came a term of derision. A new word was coined: *Silhouette*. This defined anything stripped of superlatives and reduced to a form of bare simplicity. Although used in many ways the word silhouette has become permanently identified with it. This simple art of portraiture previously had been known as shadow pictures. These were profile likenesses usually cut from black paper by skillful artists of the important people of the day. Silhouette became the fashion. Instead of exhibitions of portrait paintings there were exhibitions of silhouettes of the fashionable. It is said that Mme. de Pompadour sponsored one of these. By 1780 there was a Silhouette Theatre in Paris where shadows of actors flitted across the stage.

(Continued on page 86)





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## SILHOUETTES

(CONTINUED FROM PAGE 25)

the screen and by their shadows told their story.

Now the origin of the art of shadow pictures is lost in antiquity. Its expression may be found almost at the dawn of history, and can be traced through the arts of nearly every country. There were silhouettes, as we know the word, on Etruscan vases. Silhouettes were used in many forms of art in Egypt, in India, China, Java, Mexico. There were expressions of the art during the 13th Century on porcelains and rare glass, as well as in various forms of portraiture in miniature. Whenever these silhouettes displayed unusual qualities or artistic merit, they invariably reflected those qualities inherent in the artist.

Recently there has been a decided trend towards using silhouettes again, exquisitely framed in Colonial, 18th Century and Victorian Rooms. They add interest, individuality and charm entirely their own.

### FULL-LENGTH PORTRAITS

To illustrate this article we show a few choice full-length portraits in silhouette. These are reproductions of American silhouettes in the manner of three great masters of the art of cutting full-length figures; artists who left a memorable record of America during the early part of the 19th Century: Edouart, Hubbard and Brown. Often these itinerant artists left the only record of a family during a decade. Sometimes the whole family was cut in silhouette to make one complete picture, sometimes individual portraits were made. These three artists cut silhouettes of the important emissaries to the country, of the prominent statesmen of the day, the fire department, a train of cars, the clipper ships that sailed the seven seas, the graceful ladies who brought courage and wit to lighten the burdens of a pioneer country, the children at play or with their pets. The simple portraits they made in silhouette are a precious heritage of days that are gone; some are still privately owned, most of the time to be found now only in museums.

### THE FRENCH MASTER

Augustin Edouart was a Frenchman. He first used the term silhouette to describe his shadow pictures cut in England and in America. His work is unsurpassed and his fame enduring. When we realize that he cut thousands of silhouettes in America after he landed in 1839, we might think that many examples remained of his work. Unhappily the accidents of time, including a shipwreck, destroyed most of them. To own an original Edouart silhouette today is almost a patent of nobility. Edouart was skilled in portraying the character of his subjects with their costumes. In many instances he used an adjunct to his art, lithographic or sepia wash backgrounds which show us the furnishings of the

day. The bride and groom are Edouart. The sculptural quality of the figure of the bride is most remarkable and lifts this simple figure into the realm of art. The grace and charm of the figure of the groom make the outstanding silhouette as well, seldom that such a perfect portrait in silhouette can be found.

### HUBBARD'S STYLE

The last silhouette is in the style of Hubbard. It is reproduced from a family piece that has been treasured for generations. It depicts Great-grandfather Robinson with his son and his favorite horse. When the picture was shown to a little boy in his mother's family his mother said, "Howard is your great-grandfather and your great-great-grandfather." "Whose great horse is that?" "Howard's."

Hubbard came to New York in 1840 from England. Although young and celebrated, it is interesting to note that he became a pupil of Sully. From his very first Hubbard exhibited great skill in cutting silhouettes. His gift in recognizing the essential differences in people amounted almost to genius. He advertised to "Cut Portraits in Length or Likenesses of Favorites." His work has a distinctive style of its own, easily recognized by the shape of men's hats, shoes, and coats.

### LITHOGRAPHIC BACKGROUND

Great-grandfather Hall is shown with his son in the first silhouette in the manner of V. Henry Brown. The lithographic ground is identical with that of the famous cutting by Brown of the Schirmer family. The original handsome silhouette was found in a box in the attic of a very charming house in a small town in Massachusetts. An ambitious mouse had gnawed at the corner of the picture, but had not insisted before serious damage was done.

William Henry Brown was in Charleston, South Carolina. He was famous for his "Portrait of Distinguished American Citizens." There is marked individuality in his style, in the keenness of observation with which he viewed his subjects, in their stance, the folds of the dress, even the bend of the knee.

In these four silhouettes we see the characteristics of the three silhouette artists as they worked in America in the early 19th century. They depicted interesting likenesses of people whose portraits might have been unknown to us but for these works of art. Perhaps some of our ancestors have unsuspected relics of days gone by, which they have kept in the leaves of some book or stored in attics, attics blessed by the gods of preserving unharmed the treasures of the past.





## FLOWERS OF ST. MORITZ

(CONTINUED FROM PAGE 33)

Garden has tried it out and it successful on this side of the

Bearded Bluebell, *Campanula* sp., easily recognizable from the hairs in its throat and the fringes on its leaves and thick stems, as on the exterior of the heavy-lipped corolla, is plentiful here. But the most intriguing Bellflowers with heavy, nodding bells of blue, richly patterned in the center with purple, turns out to be only a variety of the *Campanula*. It is *Campanula wallenii*, on close examination an attractive flower which is unknown in this country. European travelers may see it at the Botanical Garden of Berlin.

## IN DRY SPOTS

road-sides and hillsides for many miles—from Scotland and England to the Channel to Holland, through France, Czechoslovakia, Austria, Italy, and now in Switzerland have been bordered with the Bird's-foot, *Lotus corniculatus*, which has recently been introduced as a decorative rock garden subject in America. It seldom grew there as attractive as it does at the New York Botanical Garden where innumerable branches with tiny yellow pea-like flowers radiate horizontally from the crown and continue to bloom all summer; but its brilliant yellow blossoms frequently scarlet or chestnut-colored. It never failed to draw our attention. But it was at St. Moritz that we saw the most unbelievable specimen of this ordinarily prostrate plant, growing in a moist depression at the foot of a hill, right beside the path, *Lotus corniculatus* grew, not flat against the ground but upright to a height of about a foot, with unusually large spreading umbels on each stem. It might be worth planting in a dry spot in the garden to see if this effect could be obtained.

## VARIOUS GRASSES

Grasses and their relatives ordinarily interest me only mildly. I see graceful ones, often surprisingly colored for grasses, but that one usually associates with green and golden-brown, and I say, "How lovely!", then pass them by. I thought enough of the Wood-pigeon, which I found at St. Moritz to pick a handful. I still have some, and the deep rose-colored *Phlox nemorosa* and the ivory-white *Campanula nivea* are as shining and disappearing today as when I gathered them. They say that the name, *Campanula*, is a diminutive form of *lux*, meaning light, comes from the effect of the petals when wet with dew. But when perfectly dry, with no more moisture in them, the plumes are smooth and seem to shine as though giving off light. *Phlox nemorosa*, the rose-colored one, has been found years ago on the Canadian side of Niagara Falls, near Riverdale, N. Y., where it was carried into the wild; but so far as I know, the ivory-white *Campanula nivea* has never been brought into America. *Campanula* is an unfamiliar genus in the Carrot Family, which seems to be crossed only with the common

name of Laserwort; and, though in *Hortus* Dr. L. H. Bailey records that "one species (*L. latifolium*) is sometimes grown for ornament," the brief description gives little reason for its use. However, another species, *L. hirsutum*, was one of the showiest plants we found in the environs of St. Moritz—a plant that would make a splendid garden specimen if it were given ample room to spread its broad feathery leaves and to flaunt its large flower cluster formed of many minute flowers in a compound umbel.

## THE CARROT FAMILY

Another plant of the Carrot family, noteworthy though less showy, was the common Caraway growing wild in the grass.

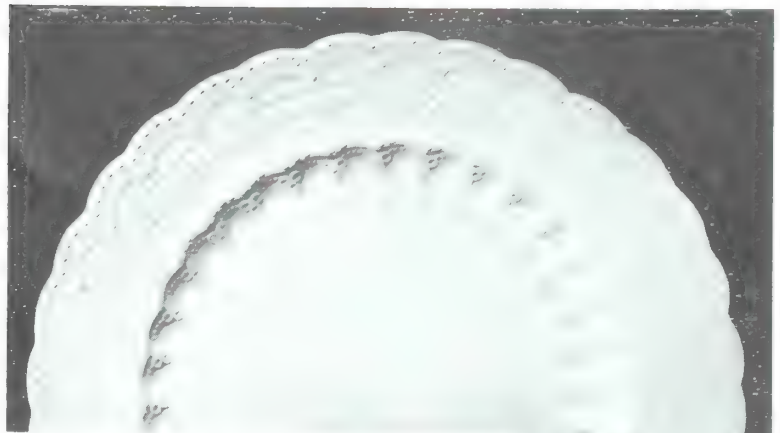
Tall spikes of deep pink flowers, close-set at the top of the stem, mingled with the compact blue heads of one of the Horned Rampions (*Phyteuma betonicifolium*), and with the curious, deep-red, catkin-like spikes of the Burnet (*Sanguisorba officinalis*) gave a curious aspect to a field beside the road as we returned toward the town, for in these plants, all growing together, the flowers were so small and so tightly set that no sense of individual flowers was possible. One saw only the terminal head or spike, which was scarcely beautiful, yet interesting enough to make these three subjects—the blue Horned Rampion, the purplish-red Burnet, and the rose-colored Bistort (*Polygonum bistorta*)—create a curious harmony of form.

## ORANGE MEADOWS

Similarly, the tall, coarse, overgrown-looking, Dandelion-like heads of the Cat's-ear, *Hypochoeris uniflora*, were not beautiful to observe at close range, yet were most effective in a meadow below the path. Far handsomer, with its broad, bright, orange-yellow flowers, was the Arnica (*Arnica montana*), beloved of all mountain folk for its odor when crushed, as well as for its usefulness as a liniment, and cherished by gardeners as well for its sturdiness and for the brilliance of its lasting blossoms.

One who visits these mountain regions in midsummer, even though he sees a wealth of floral beauty, is quite justified in envying the springtime traveler, who brings back stories of slopes which are covered with Crocuses, as soon as the snow has gone; of Poet's Narcissus in stretches of white as far as the eye can see; and of Primulas and Anemones—some of them sulphur-colored—which open their eager buds to adorn the mountain meadows with the first approach of warmth. But even in July Anemones still can bring delight, for from out of the basal cluster of much-divided leaves arises a tall stem which bears a gigantic tassel of the persistent gray-bearded styles which later will carry the seeds far away on the wind.

EDITOR'S NOTE: This is the third and last of Miss Woodward's series of articles on botanizing in Italy and Switzerland. The other two were on the Adda Valley (January issue) and the Chiavenna region (February).



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## EVERGREENS

(CONTINUED FROM PAGE 66)

Much has been said by authorities on the misuse of conifers in foundation plantings, but still bad practices continue. In order to avoid needless repetition, only the following four warnings shall be registered here:

1. If you wish to plant conifers around the house, be sure to plant them at least two feet farther away from the wall than their greatest spread will eventually be, so that they can not be affected unfavorably by the radiation of heat from the wall.

2. Tree-like conifers, such as *Arbovitae*, *Hemlocks*, *Pines*, etc., should never be planted close to the house. If they live and thrive they will get taller than the house, and will then darken your windows and render the house damp. Usually they die a lingering death under such unfavorable conditions and are then anything but an ornament.

3. In setting out a foundation planting of conifers, consider carefully the exposure and choose the varieties accordingly. Yew, for instance, do well on the shady side, while other kinds, such as *Junipers*, must have sun.

4. The soil in the immediate vicinity of the house is usually much poorer than elsewhere, since most builders spread the excavation soil from the basement there. Make sure before you plant that the soil is suitable for conifers. If necessary improve the soil by adding leaf mold or well rotted manure. Do not use fresh manure or artificial fertilizer.

To choose wisely and correctly from the great many types of conifers which are offered in the trade is no easy task, for the uninitiated; therefore a summary of those varieties which are most desirable and least likely to disappoint may be welcome.

THEY ARE. In a general way, it can be said that of all conifers the most are least suitable for cultivation in city gardens. They seem to be particularly susceptible to injury from smoke and soot, and the hot Summers of our eastern cities contribute for such species an unsupportable hardship. The best of the group are two Asiatic:

*Taxus homolepis* and *T. Fendleri*, both native to Japan. The first one is more dependable under unfavorable conditions, the second is more beautiful. Both have proved their hardiness and worth through many years of observation. Another beautiful and hardy fir is *Abies Nordmanniana* from the Caucasus, which, however, is somewhat more sensitive to the unclean air of the city and its immediate vicinity. *Abies concolor*, the White Fir of our own Northwest, is renowned for its resistance to drought as well as to smoke and soot, but as an ornament it cannot vie with those mentioned above.

As a dwarf form for the rock garden, may be mentioned *Abies Fraseri procumbens*, which is of undisputed merit.

Our native *Balsam Fir*, *Abies balsamea*, is one of the least amenable to garden cultivation, and cannot be recommended for general planting.

THE CYPRISS. Here again, two Japanese species take the leading rank: *Chamaecyparis obtusa* and *Ch. pisifera*. Both provide excellent material for interesting hedges or may be employed for background or frame plantings. *Chamaecyparis nivalis* is somewhat

(Continued on page 91)



## ANNOUNCING HOUSE & GARDEN'S "IDEAL HOUSE"

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House & Garden takes pleasure in announcing its "Ideal House", 1937, which will be presented as the principal feature of the April issue.

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## EVERGREENS

(CONTINUED FROM PAGE 90)

compact and of slower growth than the type, *Ch. obtusa* var. *nana* is a beautiful dwarf for the rock garden. Horticultural forms of *Ch. pistata* should be mentioned here. Their employment is better left to the expert because their indiscriminate use has produced many an otherwise perfect garden-scheme. Our western American species, *Ch. Lawsoniana* and *Ch. canadensis*, as beautiful as they are, should not be generally recommended because of their special requirements and lack of hardiness. The eastern American *Ch. thoides* is inferior in ornamental qualities.

## SPRUCES

**THE SPRUCES.** In this genus the first to be mentioned for beauty, hardiness and ease of culture belongs to the Serbian Spruce, *Picea omorika*. Its secondary branches droop while the main branches assume a graceful downward sweep, turning up their tips and showing the white underside of the needles against the green upper side of those behind. A mature specimen with its lower branches touching the ground and with slender, straight habit of growth unsurpassed as an ornamental tree. The only disadvantage which might be mentioned is that plants of this species are still quite expensive. But those who want the best must be prepared to pay for it, and the Serbian Spruce is well worth its price.

Beautiful and hardy also is the Oriental Spruce, *Picea orientalis*, native of the Caucasus. It is of rather slow growth but with its small, glossy, green leaves lends itself to striking effects if used as background for flowering shrubs or perennials. The Gray Spruce, *Picea excelsa* (or *Abies*), does not support very well the climate of our eastern states. In tree form it is usually short-lived and not satisfactory in garden.

Of its many dwarf forms, which are useful in the rock garden, var. *velutina* is one of the best. The White Spruce, *Picea alba* (*P. glauca*, *P. canadensis*), is more reliable than *P. excelsa*, but in ornamental merit it is decidedly inferior to the two species just mentioned first. However, it has given us a dwarf form, var. *maria*, which at least for American gardens is one of the best of the genus. Without shearing, this variety forms a dense and regular bluish green mound and is of unexcelled value for plants in formal gardens.

*Picea pungens*, the Colorado Spruce, is stiff and graceless in its habit of growth to compete for ornamental effect with the Serbian Spruce, although its hardiness and its resistance to the various garden hardships are unimpaired. Its blue form, var. *glauca*, is so conspicuous to be easily brought into proper relationship with its surroundings, and it is more likely to give aesthetic offense than satisfaction.

**THE PINES.** Most species of *Pinus*, such as the handsome Austrian Pine (*Pinus nigra austriaca*), need a great deal of space when they grow up and must be considered when they are planted. Our own native White Pine, *Pinus strobus*, will also grow into a very tall tree with far spreading branches, somewhat more easily accommodated

is its var. *fastigiata*, with upright branches. This is now available in the trade and it well deserves recommendation. Worth considering also is the Macedonian Pine, *P. peuce*, which resembles our White Pine but is of slower and more compact growth. Besides, it is at least partially immune to the White Pine blister-rust which always hangs as a threatening menace over *Pinus strobus*. Still slower growing and almost columnar in habit is the highly ornamental Swiss Stone Pine, *P. cembra*. Our indispensable rock garden friend, the dwarf Swiss Mountain Pine, *Pinus mugo*, must also be mentioned. Its most desirable form is var. *compacta*.

**THE YEW.** The English Yew, *Taxus baccata*, so much used in Europe for hedges and topiary work, is not reliably hardy in our northeastern states. Luckily we do not need it, since we have an excellent substitute in the Japanese Yew, *Taxus cuspidata*, which if properly cared for passes without injury through our severest winters. However, when planting this Yew we must consider the height limits of its various forms. Var. *capitata* grows into a tree which will reach 30' or more in height. Var. *nana* (also known as var. *brevifolia*) is much more compact and usually does not get more than 8' tall. Var. *densa* is a dwarf with about 2' as its height limit. The two last named varieties are among those which offer the best material for hedges.

In place of the quite tender and often unsatisfactory Irish Yew, *Taxus baccata* var. *fastigiata*, we can use the hardy *T. media* var. *Hicksii*—a hybrid between *T. baccata* and *T. cuspidata*—which assumes the same narrow columnar outline if it is helped a little by shearing when it is young.

## ARBORVITAE

**THE ARBORVITAE.** The most important garden use of the American Arborvitae, *Thuja occidentalis*, is as material for tall hedges or shelter plantings. In strictly ornamental qualities the species as well as its numerous garden varieties are inferior to the other conifers mentioned here, their greatest drawback being the unpleasant discoloring of their foliage in the winter. Only var. *globosa* may be singled out as distinctly valuable for formal effects. However, the Giant Arborvitae, *Thuja plicata*, especially in its variety *atrovirens*, deserves to be considered as an ornamental plant, since its foliage retains its glossy dark green color in the winter. The graceful and often picturesque Japanese Arborvitae, *Thuja Standishii*, also is decidedly worth while. Both of these last named species are perfectly hardy in the vicinity of New York City.

**THE HEMLOCKS.** The Canadian Hemlock, *Tsuga canadensis*, is too well known to need much comment. Its hardiness and garden merits are undisputed. Perhaps it is worth mentioning that this Hemlock also provides splendid material for tall hedges. Not as well known as it deserves to be is the Carolina Hemlock, *Tsuga caroliniana*, which is very distinct in its habit of growth, fully as hardy and

(Continued on page 92)



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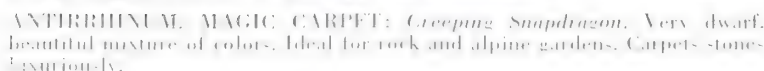
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## CONTINUED FROM PAGE 913

1. Tall, upright forms. *Juniperus virginiana Conertii* (dark green, freely producing its ornamental bluish white fruits); *J. virginiana Schottii* (dark green, compact, columnar). Both of these are superior to the type of the species and are 25' or more tall. *J. virginiana glauca* (bluish gray), 20' or more tall. *J. virginiana pyramidiformis Hillii* (silvery gray needle-like leaves, narrow pyramidal), 10' or more. *J. communis saccata* (the hardiest and for us the most satisfactory of the upright columnar forms of the common Juniper), 20'. *J. rigida* (native of Japan; branches spreading and branchlets drooping, picture-que), 15' or more.

2. Medium-high, spreading forms, *J.*

3. Low, spreading or creeping to 1'. *J. chinensis* Sargentii, 2'. *J. con* (forms dense mats, likes loose soil, invaluable for gardens near seashore) 1'. *J. horizontalis* (cree splendid lawn substitute on loose where grass does not succeed) *horizontalis* var. *Bar Harbor* (met blue, fine for the rock garden) *procumbens* (forms bluish-gray ma about 1.5' high in the center) *Sabina tamariscifolia* (bluish-g rock garden), 2'. The much pr *J. squamata* var. *Meyerii* has been out on purpose, since it is short and susceptible to red spider.

THE DOUGLAS FIR, *Pseudotsuga Douglasii*, the Douglas Fir, with bluish gray variety *glauca*, may include this selective list. It succeeds easily even in poor soil and in exposed situations, but it will grow a very big tree needing much

## MEN WHO MAKE OUR FLOWERS—IV

(Continued from page 37)

Rose was the starting point of a notable new strain distinguished by large flowers, hardiness and great resistance to disease. He also is using *Rosa baltica* from Northern Russia from which he has seedlings of an everblooming shrub type.

The most sensational of his hybrid teas is Eclipse, a plant remarkable for its vigor, long pointed buds and bloom and foliage practically immune to dis-

Twenty-one of the Roses originated by Mr. Nicolas have found popular acceptance. They are:

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Queen Margaret Hunt, H. T., Ami Qu  
x Templar

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medals of the International Rose  
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Barron, the Fuensternberg Priz  
Germany.

That's the accomplishment of a man who had the courage to quit cocaine, to leave his wife and children, to leave his country and take up Rose growing in a foreign land.

## ZINNIAS

CONTINUED FROM PAGE 599

rather flat in form and the wide petals overlap symmetrically. Some of the finest varieties in this class are Daffodil; Enchantress, a lovely rose color deepening towards the center; Miss Willmott, soft pink; Isabellina, a cream tone with other lights.

The Dahlia-flowered Zinnias are as large as the foregoing but more informal in the arrangement of their petals. Exquisite is a lovely light pink; Youth a most unusual ashen tone very delightful in the garden and for cutting; Polar Bear, pure white and lovely in a turquoise pottery bowl; and Dream.

soft lavender tones. The so-called Mission Zinnias are also very popular, and among those I like especially are Lavender Princess, Snowball, Rad Rose and Burnt Orange. These flowers are distinctly more domed than the Dahlia-flowered varieties and have very long stems that make them good for cutting. Still another of the large-flowered types is Crown O' Gold, in which the petals of the variously colored flowers are being overlaid at the base with a suffusion. These are very beautiful. A strain known as Desert Gold comes

(Continued on page 94)



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## ZINNIAS

(CONTINUED FROM PAGE 92)



ZINNIA LILLIPUT SALMON R

two tones of yellow, very glowing and almost luminous.

Perhaps for general garden use, and especially for cutting, the most effective are the plants bearing medium sized flowers, the Cut and Come Zinnias (*elegans pumila florepleno*). The flowers measure about two inches across, are very double, borne on long stems and come in splendid clear colors. I like the bright scarlets, the rose-pinks, Valencia, (burnt orange), canary yellow, and the pretty pure white ones. Not unlike these are the Lilliputs (Pompons) of which Rosebud is a beauty, and Pinkie, Snowball and the bright scarlet ones—all well worth growing.

Smallest of all is the Tom Thumb type displaying a complete range of Zinnia colors, the small round bushes about six inches high, neat and compact and literally covered with very double flowers. Each plant is a little bouquet in itself.

But there are still other types that the victim of Zinnemania will be unable to resist. There is Fantasy, coming in many colors with its petals all curled and twisted; the beautiful Scabiosa flowered Zinnia, appearing like an annual Scabiosa, the flowers two to three inches across with a circle of flat petals lighter in color than the central "pin cushion". Both of these types grow about two and a half feet tall and come in many colors. They are extremely effective for cutting. Also there is Little

Red Ridinghood (*Haugiana*) a miniature, perfectly double blooming bright scarlet in color and carried on stems of generous length. They make a gay edging for warm-hued summer borders and the bright little flowers are perfect for small vases.

And now here is a little Zinnia variety gathered from experts which it is well to heed if we would meet with genuine success:

Zinnias are gross feeders and should not be planted year after year in the same ground unless manure or other fertilizer is added to refresh the soil.

Wide spacing is important as a free circulation of air prevents the mildew which sometimes attacks the leaves and spoils the appearance of the plant. I have had this unsightly blight attack plants that were growing in partial shade, never those in full sunshine.

When watering Zinnias do it thoroughly; place the nozzle of the hose near the roots and soak the ground. Do not merely sprinkle the plants. Always keep the soil stirred around them to form a mulch.

If you want a low bushy plant rather than a tall one pinch out the first leaves that forms on the main stem. This induces free branching.

The flowers last a long time, whether on the plant or cut and placed in water, but "like all hollow-stemmed plants the Zinnia keeps better as a cut flower if the stems are submerged in boiling water for fifteen seconds



ZINNIA SCABIOSA FLOWERED



ZINNIA FANTASY



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## GROUND COVERS

(CONTINUED FROM PAGE 110)

one. The latter is not nearly so good because it gives a spotty appearance. It is important in planting a vine—do not place the crown of the plant below the soil surface.

Then there is *Pachysandra*, if you like it. It is reliably evergreen and withstands full sunlight as well as shade.

For a more colorful planting use any of the early bulbs—Snowdrops, Crocuses, Aconites, or Grape Hyacinths—in drifts among the evergreen plants. The Spanish Bluebell, *Scilla non-scripta*, is particularly pretty under Pine trees where other bulbs do not grow. More effective pictures are possible if inconspicuous markers are placed near the bulb groups so that the encroaching vines can be trimmed away in spring. The space is thus saved for their flowering but soon covered again in summer after the foliage dies down.

## FOR WOODLAND PLANTING.

Only a variation of the rock garden in the woodland garden, either natural or created, has become more alluring to the imaginative gardener. In it soil preparation is both simple and desirable so that little bit of the most entrancing cover may be selected. Most of these are evergreen with delicately beautiful blossoms or brilliant fruits that last in winter.

*Sortia galacifolia*, Oconee Bells, is very charming and should have a prominent position. Its nodding waxy flowers appearing in April, carries the breath of Spring in its golden-red cups. Trailing *Arbutus*, *Ulex repens*, is a sweet companion to its colorful leaves and fragrant blossoms. A little patch of it is well worth fussing over, though skillful gardeners are now producing very civilized plants which acclimate themselves easily to garden conditions. They are not far off, indeed, when named varieties of *Arbutus* from bluish white to deep pink will be offered, and this is a fine denizen of the woods will become a prominent member of the woodland garden.

*Androsace aphylla*, with its white Midwinter flowers and bronzy Autumn leaves, is a charming accompaniment to a little clump of *Hepaticas*, while the turduddiness in the group the low-growing *Huckleberry* (*Gaylussacia brachycarpa*) may be added, the Partridgeberry (*Mitchella repens*) and the wintergreen (*Gaultheria procumbens*), both with persistent red berries for winter brightness.

In friable, acid soil must be supplied in this group unless the plants are from in sections of New Jersey or the Carolinas where such a condition is natural. Preparation is simple, however, if sand, peat moss, and leafmold, in the guaranteed acid type, are mixed in equal proportions. The extra trouble is more than justified by the resulting appearance of so unusual and charming a collection.

*Cornus canadensis*, the Bunchberry, is a beautiful rug, too, as those who know who have sat about on the settlements of it in the Adirondack woods or glorified the gray boards of our picnic table with a gay

center-piece of its green leaves and abundant red fruit. This, too, is an acid soil addict.

Then there must be Ferns. The Climbing Fern, *Lygodium palmatum*, is good in the acid garden and seemingly grows greener and more important as other vegetation browns at the touch of frost. Other attractive Ferns for ordinary garden soil are the Interrupted Fern (*Osmunda claytoniana*); the American Maidenhair (*Adiantum pedatum*) with creeping roots which soon spread out in a moist location, if a yearly covering of leaves is furnished; the Hay-scented Fern (*Dicksonia*), particularly good where a shallow-rooting plant is desirable; the Christmas Fern (*Polystichum acrostichoides*), an evergreen for a northern location; and the low-growing Polypody (*Polypodium vulgare*) which will even endure full sunlight.

In every garden site there are also odd nooks in sun or shade where grass will grow but where a ground cover is more interesting or less trouble to maintain. Strips under awnings, between cement walks and steps, or odd corners made by the angles of buildings often present difficulties. Where the proper conditions are present some of these little woods' plants such as a patch of *Shortia* or a corner of *Arbutus* may be grown. If the section is in the sun, pretty combinations of bulbs and other plants, which prevent unsightly mud splashing of the bulb blossoms in spring, are possible. The winter Aconites may be grown with *Veronica repens*, the Thymes with Grape Hyacinths or the Chionodoxas pressed among plants of the dwarf *Campanula pusilla*, which later will have blossoms like "fairy thimbles".

## IN BUSY SITUATIONS

Most of the Sedums and Saxifrages, like the Thymes and creeping Veronicas, are so quick growing and shallow-rooting that they can be counted on for green growth where building foundations leave little soil available for rooting. If the lawn mower passes near such a spot use *Ajuga reptans*, the Bugle Plant, which a little mowing will not harm.

Flag walks always have interstices which are interesting or annoying, depending on their planting. *Thymus citriodorus* or *serpyllum*, aromatic when crushed, *Maxus reptans*, *Arenaria balearica*, *Sedum acre* and *Sedum lydium*, which will endure the meanest soil and turn a beautiful rich red, are all evergreen and suited to just such a planting.

If the stretch is shady, Violets must be set out, for no plant excels them in beauty of leaf or delicacy of blossoms. Lovely also is Jacob's Ladder with its finely cut leaf and true-blue Spring flowers. *Nepeta glechoma*, the Ground Ivy, also has a blue Spring blossom, is semi-evergreen, and thrives either in shade or sun, spreading rapidly.

Finally the gardener may be faced with a most stubborn bank, seemingly resistant to his most persuasive efforts. His problem will be simpler if he introduces a few rocks deeply and unobtrusively into the soil to hold it in place and preserve some cooling mois-

(Continued on page 96)



### A Brilliant New Yellow Rose with "Streamline" Bud ... As Modern as Tomorrow!

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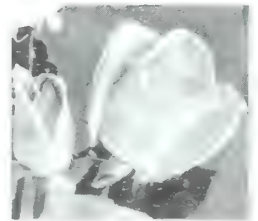
**GLOWING** (Plant Pat. 137) This glorious new rose is loved by all who have seen it. Its large buds are carried on long, rigid stems amply clothed with handsome foliage. The plant is vigorous and branching, fairly tall growing. Of very unusual coloring—fawn-orange in the bud and the large full blooms are of a pink overlaid with salmon. You'll like GLOWING.

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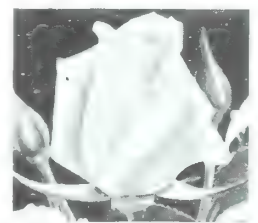
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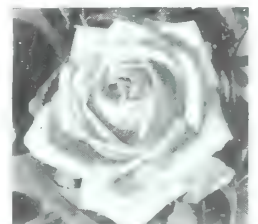
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SIGNORA



GLOWING



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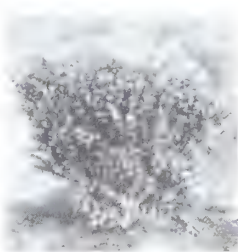
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## GROUND COVERS

(CONTINUED FROM PAGE 95)

ture. On shady mounds beneath lofty Elms I have seen glorious plantings of Hall's Honeysuckle (*Lonicera japonica Halliana*). This is nearly evergreen, requiring little care but yearly pruning to check its rampant strength. It is, of course, never suited to limited spaces. Its profusion of bloom is deliciously fragrant all summer and fall. Lately it has been repeatedly said that used as a trailer this plant will not bloom. Travelers through the country roads of Pennsylvania and New Jersey know from the enchantment of its sweet scent how untrue this is.

Near a bridge-covered creek where the banks are moist and shaded I have seen *Sempervivum soboliferum*, commonly called Hen-and-chickens, spread out profusely, covering quickly every inch of soil. Forget-me-nots (*Myosotis palustris*) are ideal for such a location, too, though they will also bloom on open sunny banks. A charming companion for them is the double Buttercup, *Ranunculus repens*, with the most shining green leaves and yellow spring flowers. Let this go where it may roam freely, however, for it is a mighty spreader.

Another beauty for the shaded bank is *Clematis paniculata*, intoxicatingly sweet with its burden of late Summer beauty. It is also suited to the sunny bank where it tends to flower more freely.

The whole group of Euonymus vines, though slow to start, may also be considered for either shady or sunny locations. The Evergreen Bittersweet (*Euonymus radicans vegetus*) is glorious in winter with its scarlet fruits. None of these, however, is recommended for localities where scale infestations are heavy, for their care is too arduous.

If the bank is large and sunny, excellent combinations of vines or vines and shrubs may be used. Honeysuckle, Clematis, *Akebia quinata*, and the old-fashioned Ramblers which root along the stem soon make an unprepossessing bank a lovely sight. Dorothy Perkins Ramblers are most attractive so planted and make a swift covering, for they quickly root along the ground, their leaves a glossy covering when the abundant pink blooms are gone.

The American Pillar, a fine red Rose, is also striking and will root well if it is pegged down at intervals. Rose Max Graf is almost evergreen

and in bloom has all the delicacy of our wild pink Roses. Furthermore seems to be insect and mildew proof.

*Rosa wichuriana* is often glowingly described as a fine carpet for bare but usually it seems to me to be a starved sorry sight, rather like an horse grown bony and decrepit. So many other choices, this Rose is not good enough.

For shrubby plantings, the yellow *Jasminum nudiflorum* is fragrant, delightfully early blooming. In favorable seasons in the region of Philadelphia it will often flower in late January. It is naturally procumbent, easy to spread through layering.

Among shrubs, *Cotoneaster depressus* is good for rocky banks although deciduous. It grows from nine to twelve inches high. The evergreen *Cotoneaster microphylla thymifolia*, 2' high, and *Cotoneaster horizontalis* although 4' tall, also serve the purpose of ground covers. *Juniperus depressa* is the best low Juniper.

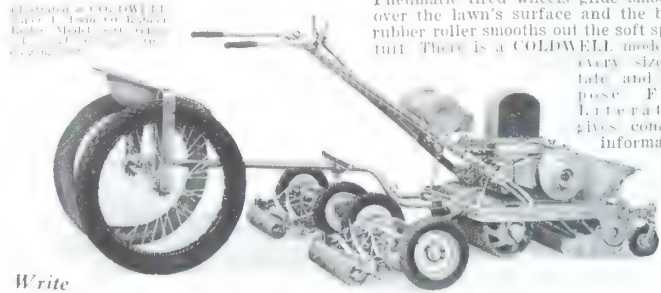
Where the bank is smaller, the Sweet Myrtle, *Leiophyllum buxifolium*, is a good evergreen to face down a bank. Bearberry (*Arctostaphylos Uva-ursi*) This plant in Spring is delicately hued with very tiny waxen blossoms which are followed in early Fall by red fruit. It is an excellent edging plant for difficult locations and naturalizes well with Daffodils which push stalwartly through it. Be sure, though, that you secure pot-grown plants from a good nursery, as collected stock is extremely difficult to establish.

Both the tiny evergreens, the sweet pink *Daphne cneorum* and the white *Iberis sempervirens*, are fine for small bank in sun or partial shade. From rock gardens many other less in cover plants may be learned. One sunny bank I have delighted in is a combination of *Phlox subulata rosea*, *Anchusa myosotidiflora*, a blue Spirea, *Veronica*, *Vinca minor*, and *Phlox caudensis*. This makes a group of soft lavender and rose shadings.

*Phlox subulata* with its wiry, gray foliage is also excellent simply massed alone on a bank. The colors must be carefully selected, however. I saw a planting of the brilliant *rosea*, for example, on the terrace of a very ornate yellow stucco house. The combination tones were so disagreeable they would have made even the Good Samaritan pass on the other side!

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## GARDEN BOOKS OF 1936

(CONTINUED FROM DECEMBER, 1935)

Larges, Austin Earle.

SOIL EROSION CONTROL; a practical exposition of the new science of soil conservation for students, farmers, and the general public. Atlanta, Ga., Smith, 1936. \$1.60.

Lutton, Mrs. Bessie (Raymond).

WINDOW GARDEN; a practical manual on soils, propagation, potting and general care of house plants; introd. by Mrs. Gross R. Scruggs, N. Y., Judd, 1936. \$1.50.

Macleough, Mabel C.

BOOK OF NEW ZEALAND FLORA FOR NEW ZEALAND BOYS AND GIRLS; with il. from original water-colour drawings by [the author]. N. Y., Longmans, 1936. \$2.00.

Maud, Hilda.

GARDEN FLOWERS; the most popular flowers, with details of their life history and development; first-second series; 16 col. pl., each series. 2 v. London, Religious tract society, 1936. 3s 6d ea.

Maud, Hilda.

OUR HERITAGE OF GARDEN FLOWERS; 23 col. pl. by the author. London, Religious tract society, 1936. 7s 6d.

Mowley, Herbert E.

GARDEN YEAR; line il. by W. Dilley. Toronto, Musson, 1936. \$1.75.

Mummins, Julia H.

FLOWER GARDEN PRIMER; or, Gardening without tears; drawings by Bryan J. Lynch. N. Y., Macmillan, 1936. \$3.00.

Nakers, J. S.

EARLY VEGETABLES UNDER GLASS. Toronto, McClelland, 1936. 75c.

Nay, Harry A.

TOWN GARDENS PROBLEMS SOLVED; one hundred small garden questions answered. London, Link house, 1936. 1s 6d.

Nay, Harry A.

YOUR FLOWER GARDEN; how to grow perfect flowers in town and country. London, Methuen, 1936. 3s 6d.

Nefries, Amelia Dorothy.

BOOK OF THE MUSHROOM. London, Methuen, 1936. 5s.

Dubois, Gertrude and Dubois, Frances.

PETER AND PENNY PLANT A GARDEN; decorations by Marie A. Lawson. N. Y., Stokes, 1936. \$1.25.

Elwes, Henry John.

SUPPLEMENT TO MONOGRAPH OF THE GENUS LILIUM by A. Grove and A. D. Cotton; il. by Lilian Snelling. pt. 3. London, Dulau, 1936. 2½ guineas.

(Continued on page 98)

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*Kneib, Lorraine E. and Tongue, R. C.*

**TROPICAL GARDEN**; its design, horticulture and cost materials. N. Y., Macmillan, 1936. \$3.00.

*MacDougal, Daniel Trembly.*

**STUDIES IN TREE GROWTH BY THE PENDEGRAVE METHOD**. (Publications, No. 462) Washington, D. C., Carnegie Institution of Washington, 1936. \$2.75.

*Makins, F. K.*

**IDENTIFICATION OF TREES AND SHRUBS**; an easy book with 2500 diagrams and description of 1700 species. Toronto, Dent, 1936. \$4.75.

*Markham, Ernest.*

**RASPBERRIES AND KINDRED FRUITS**; how to obtain fresh supplies daily from June to November, with chapters on the Loganberry, hybrid berries and giant Blackberries. N. Y., Macmillan, 1936. \$2.25.

*Marston, Muriel M.*

**WHO LOVES A GARDEN**. London, Methuen, 1936. 7s. 6d.

*Mercer, F. A. ed.*

**GARDENS AND GARDENING**; the Studio gardening annual, 1936; ed. by F. A. Mercer. N. Y., Studio, 1936. \$4.50.

*Moore, Henry Kingsmill.*

**JOYS OF THE GARDEN**; month by month. Dublin, Talbot, 1936. 3s. 6d.

*Nicolas, Jean Henri.*

**YEAR IN THE ROSE GARDEN**; il. by William Longyear. Garden City, Doubleday, 1936. \$1.00.

*Nishikawa, Issôtei.*

**FLORAL ART OF JAPAN**. (Tourist lib. 11) London, Paul, 1936. 50c.

*Norton, Claire.*

**SPRING FLOWERS FROM BULBS**; il. by the author. Garden City, Doubleday, 1936. \$1.00.

*Peattie, Donald Culross.*

**GREEN LAURELS**; the lives and achievements of the great naturalists. N. Y., Simon & Schuster, 1936. \$3.75.

*Peattie, Donald Culross.*

**TREES YOU WANT TO KNOW**. Copenhagen, Denmark, Gad, no date. 8 Kr.

*Perkins, Edwin H.*

**TROPICAL FISH**; their breeding and care [il. by the author] N. Y., De La Mare, 1936. \$1.50.

*Price, Harriet.*

**JUNIOR GARDENER**; ed. by W. P. Wright. London, Dent, 1936. 5s.

*Purer, Edith Abigail.*

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(Continued on page 100)



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(CONTINUED FROM PAGE 99)

- DIEGO, CALIFORNIA; a visitor's handbook. San Diego, Cal., The author, 1936. \$1.00.
- Quinn, Vernon (Capini Vequin, pseud.). SEEDS; their place in life and legend; of their habits and uses and travels, of those poisonous and edible, and of divers ancient and strange beliefs and superstitions about them [il. by Marie Lawson] N. Y., Stokes, 1936. \$2.00.
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## GARDEN BOOKS OF 1936

(CONTINUED FROM PAGE 101)

*Carrhot, Arthur Huxthorne.*

HOW TO PLAN THE HOME LANDSCAPE; il. by the author. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)

*Carrhot, Arthur Huxthorne.*

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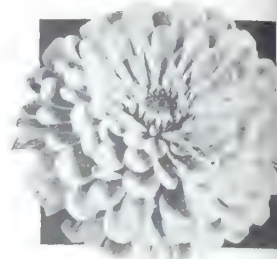
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(To be continued in April)



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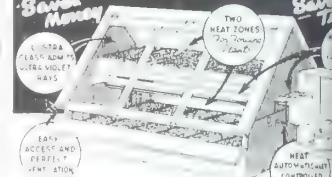
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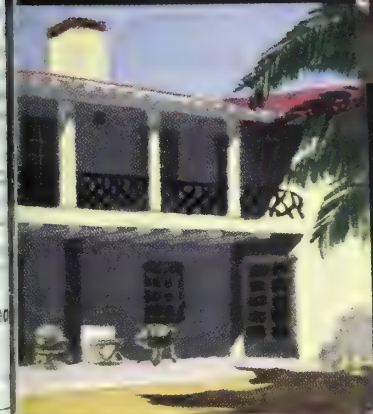
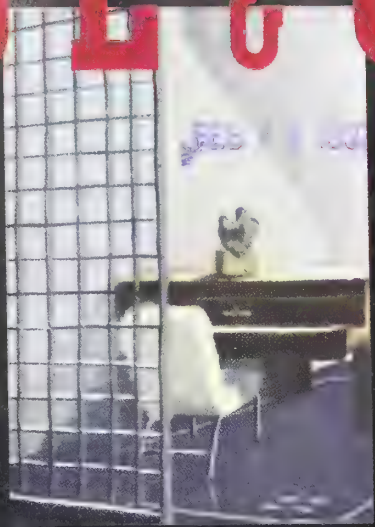
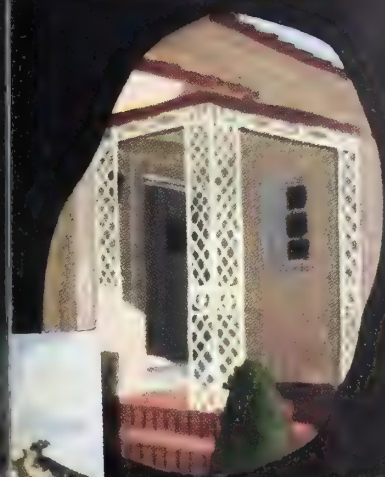
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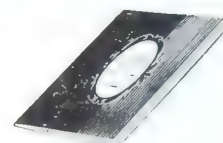


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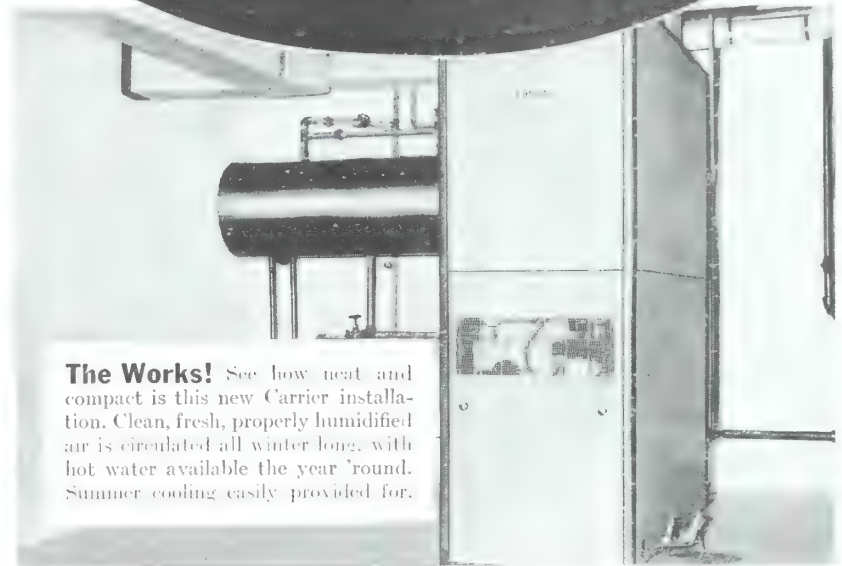
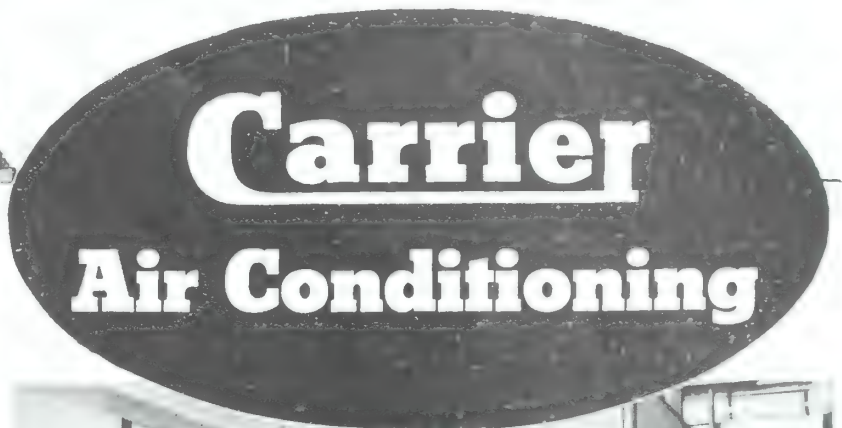
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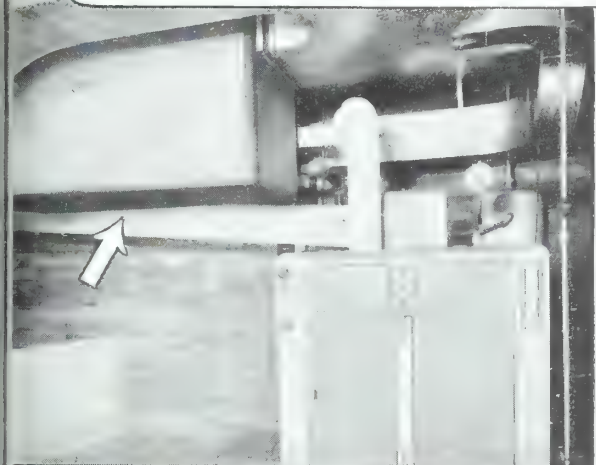
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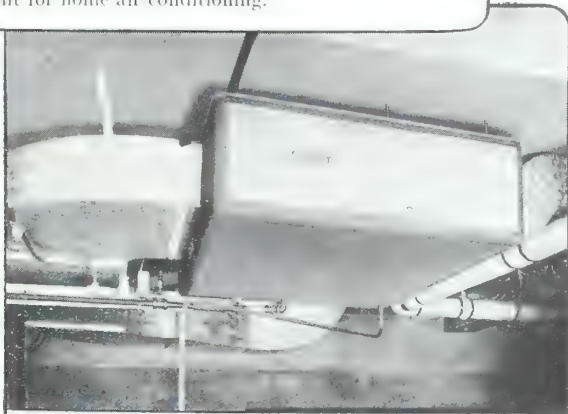
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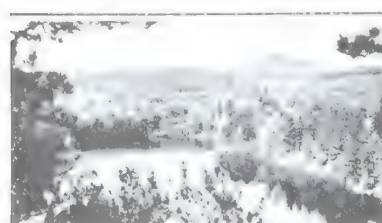
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With the completion of the Henry Hudson Parkway, however, this territory has at last been made easily accessible. After 25 years of planning, the new Parkway was thrown open to traffic last month. It goes from Riverside Drive at Dyckman Street over a bridge at Spuyten Duyvil and directly into the heart of Riverdale. At 251st Street the course is diverted in an easterly direction into Van Cortlandt Park, where it joins with the Saw Mill River Parkway System.

For the weekend motorist the Hudson Parkway affords a quick exit from the city and a short cut to Westchester County along a beautifully landscaped roadway.

For the home hunter, it opens up a district within the city boundaries which has all the natural advantages usually found only in the outlying suburbs. For the permanent protection of this area, the City of New York has provided zoning restrictions which permit buildings to cover only 35 per cent of the plot area on the ground floor and 25 per cent of the plot area on the upper stories. The same zoning law has prohibited the use of all but a few of the streets for business purposes. Also, the larger estates, which are controlled by strong interests, have written into their deeds clauses which will forbid the use of their land for undesirable building projects.

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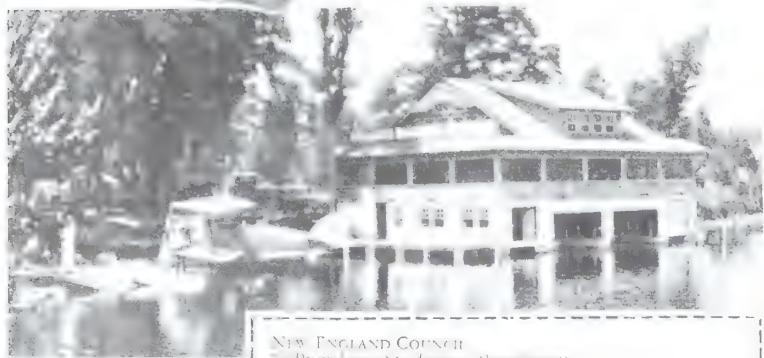
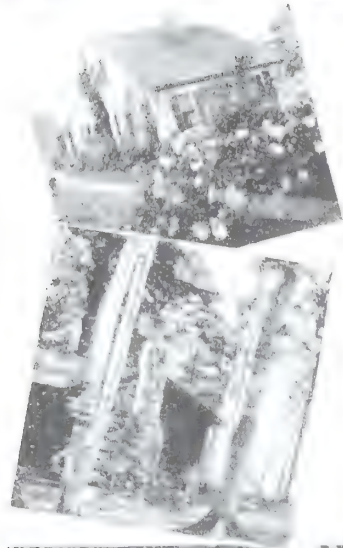
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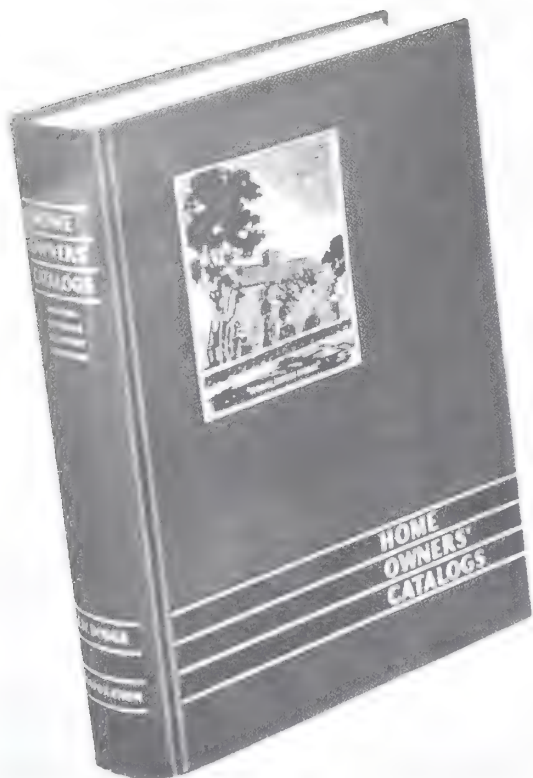
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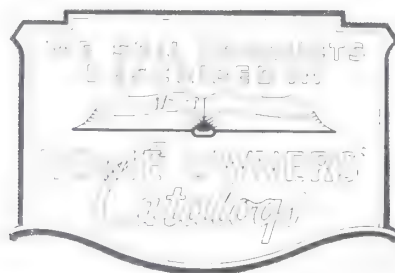
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## HOW TO USE THIS PORTFOLIO

FOURTH in a series of great home-building Double Numbers, this Portfolio is concerned with those details of building which determine the success or failure of the completed structure. Two of the preceding Double Numbers, in September and February, were devoted to architectural plans and photographs. For the thousands of prospective home-builders who have by now tentatively decided upon the architectural plan and style which they prefer, we publish this Portfolio. That it will prove a lively stimulant to the planning pulse of those who had not actively considered building, or remodeling, goes without saying. It is, however, primarily edited for the thousands of our readers, old and new, who are contemplating building in the near future. They know what they want. This Portfolio is designed to help them realize their wishes to the fullest extent.

AND we have kept our architectural friends in mind in the planning of this Portfolio, too. We know their problems. They have told us how often clients come to them clutching handfuls of pictures of unrelated architectural details. From this mess the architect is asked to construct a house. To obviate such helter-skelter planning, we have put our Portfolio in order. We have divided it into sections, arranged related details together, identified the architectural styles and, in general, have tried to give the prospective home-builder a proper orientation for this fascinating business of home-planning. From this attempted codification, incomplete as we regret it must be, we hope will come a better understanding in the layman's mind of what to expect of the architect and, more important, perhaps, what the architect may expect of him.

WORD then, as to the right way to use this Portfolio. If properly read, it can serve as a simplified, pleasant "home course" in architecture which will prepare your mind for your future talks with your architect. Other issues of House & Garden, containing many pictures of distinguished houses and floor plans, may have suggested to you the plan and general mass of the house you like. Armed with this information you look through the pages of your Portfolio, seeking the wall material that seems best fitted to the house in your mind's eye, covering your house, imaginatively, with a proper roof and putting into it just the detail of doors, windows, stairways and equipment that seem to express your needs and wishes. Weigh each selection carefully. Study the means that other able architects have employed to build beauty into houses. Above all keep your mind open for interesting suggestions. Then when you go to your architect to discuss the actual building of the house that is now only an exciting picture in your mind, use this Portfolio and your other collected material to define your preferences.





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# DESIGN

ROOFS · WOOD WALLS · STONE WALLS · BRICK WALLS · WALLS: CEMENT · COMPOSITION · GLASS BRICK

**I**N ITS broader sense the term “design” includes every drawing made by the architect covering the structural, architectural, or mechanical elements of a building. The plan of a house is as much a design concept as is any part of its interior trim. Likewise the mass of the house, its appearance as one walks around it, is the result of a design idea, first expressed in drawings, then realized in the enduring materials of architecture. Considering this, it becomes apparent that the successful realization of the original design must, to some extent, depend on a discriminating selection of the materials to be used in the building. For each material has a well-defined character of its own. The roof of a house might be surfaced with wood shingles, slate, tile, or with some modern composition; and the walls might be enclosed in brick, concrete, clapboard, stone, etc. And each of these, and several other broad classifications, are again divisible under such headings as various types of shingles, widths of clapboard, sizes and bonds of brick. Texture, color and the appropriateness of the material to the character of the design are matters as important in their way as are the practical questions of durability and economy.

Under the general heading “Design” we have therefore set aside a section of this portfolio to show not buildings in their entirety—since the number of possible designs is almost limitless—but photographs of materials which might be employed in carrying out such designs. We have confined this section to wall and roof surfaces, accenting as much as possible the variations in character mentioned above, without reference to such specific elements of an architectural design as are presented under the section titled, “Details”.

Among the materials shown on the ensuing pages is one—perhaps more—which will ultimately be used in the construction of your home. As you study and compare them, try to visualize the exterior of that home and consider which of these materials will most effectively give it the color, the texture and a subtle quality which may best be described as the “feeling” most appropriate to the design and most satisfying to you.



# ROOFS



1. Here Pennsylvania black slate covers a roof of New England Colonial derivation, an always popular combination and an enduring one.



2. Broad-shouldered gambrel roofs of the Dutch Colonial style eliminate the second story wall. Sawed wood shingles were used on this house.



3. Light-weight, but durable, shingles laid with a wavy butt line give an interesting thatched-roof effect to houses of English or French derivation.



4. A new development in the roofing field is this copper shingle. It is light, fireproof, permanent, attractive, and easily laid over existing roof.



5. The informal character of English or French cottage architecture permits the use of roofing effects such as this one of random widths of slate.



6. In restoring Colonial Williamsburg, fireproof composition shingles made to resemble those on the original structures were generally used.



7. Tile manufacturers offer many interesting types of roofing tiles, in lovely colors and treated to meet the surface of historical prototypes.



8. Here heavy slates were used to give a rugged, interesting texture to the roof. They will last forever and they give true character to the house.



9. Shingles with rounded butts, the delight of Victorian carpenters, have, in fact, an excellent Colonial precedent as shown at Williamsburg.

IN THE design of some houses, the roof is a featured element of the composition; in others, it is restrained, with the accent placed elsewhere. In our selection of a roofing material, then, we will be careful not to choose too strong a pattern for a quiet, unpretentious roof; nor one too modestly unassuming for a roof which was intended to be boldly effective. The material used by an architect on the exposed surfaces of

a house speaks, as it were, a language of its own, and, even on short acquaintance, the differences in inflection are discernible. The practical side, of course, must never be overlooked and the owner is well advised who roofs his house for permanence, and freedom from maintenance, as well as for beauty. It is easiest and most economical to do the job right the first time.





10. Regaining popularity, sheet copper is now used generally, as here, with standing seams. Many century-old houses are roofed thus.



11. Here random slates are carried up the sides of the dormers to give further protection to the walls and make a pleasing unity of the roof.



12. This treatment of the dormers is similar to the one at the left only the roofing material here is an interesting heavy tile of reddish black.



13. An Early American cottage, with white walls and a roof covered with black slates. The contrast is a good one. The roof is durable and fireproof.



14. Recently reintroduced to the readers of House & Garden, thatched roofs are winning renewed favor. This thatch is firesafe and vermin-proof.



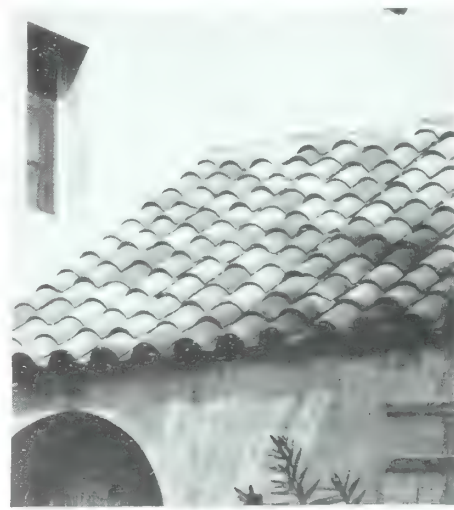
15. Composition shingles are made to resemble historical types closely. They are light in weight, permanent and, of course, are perfectly firesafe.



16. Flat tiles are particularly suited to houses of the Tudor or French Provincial types since they originated with these styles of architecture.



17. This method of laying shingles is known as "Dutch lap". It is economical and, with composition shingles, it gives an unusual effect.



18. Round tiles are properly used on houses of Mediterranean derivation such as are found in Florida or California. They are very colorful.

OF ALL the roofing materials shown on these pages there is scarcely one which is not available in a variety of weights, shapes and colors at varying cost. When making our preliminary selection, therefore, we first limit our choice by our knowledge that a heavy tile, for example, is more appropriate to French Provincial architecture and that an Early American cottage is better roofed in slate or shingle. That being de-

cided, we progress to the selection of suitable weights, colors and textures, bearing in mind that a heavy slate is generally more expensive than a light one and requires stronger framing to support it. We finally select a sound, appropriate, attractive roofing; but we do not spend a disproportionate sum on it, since this is no longer necessary; and there are other important items in the house.



# WOOD WALLS



1. Popular in earlier years of this century, stained clapboards—contrasting with white trim as here—are returning to favor for Colonial types of homes.



2. The regular shadow lines of clapboard wall—paced at correctly proportioned intervals, give a lively interest to this type of wall surface.



3. Narrow clapboards—stained or painted brown—represent one of the oldest New England Colonial traditions and are commonly used there today.



4. This interesting detail of a wall covered with hand-split shingles shows the natural beauty of these rough-textured shingles and the way in

which paint, adding the charm of color as well as protection for the wood, detracts nothing from the beauty of the surface texture.



5. The grain of this redwood siding used on a modern home is a decorative feature of the wall. Oil brings out the grain, protects the wood,



6. This is the type of clapboard used on Southern Colonial houses in the Virginia district. A section from the wall of a house at Williamsburg.

WE LIKE to think that there are few home builders with souls so dead that they do not look long and lovingly on the walls of their home as these walls rise from the foundations to the eaves. And we like to think that, prefacing the actual building, the owner looked at many walls, as an architect does, trying to find in the width of a clapboard, the length and texture of a shingle, a key to some wall's

peculiar, individual charm. For on such careful observation depends not only much of the success, but much of the joy of building a home. The infinite variety of materials and the methods of their application may be confusing, at first, but, with the architect's help, the choice soon narrows down and a study of the subtle differences in the remaining few will amply reward the prospective home builder.





7. White painted shingles on a Connecticut residence laid with an even butt line and so closely together that the vertical joints hardly show.



8. Battens, narrow wood strips covering joints on vertical siding, give an interesting surface to an American provincial type of house.



9. A little beading on the edge of these clapboards gives them additional interest and makes them harmonize well with the paneled shutters.



10. Here an interesting surface texture has been economically attained by the use of ordinary shingles laid with a staggered butt-line.



11. The higher the fewer. An old New England Colonial trick was to lay the clapboards narrow at the bottom of the wall, wider at the top.



12. The irregular shadow patterns cast by the foliage of trees and shrubs contrast pleasantly with the regularly spaced shadows of the clapboards.



13. Wood has not been so commonly used in modern architecture as some other materials, but here redwood clapboards show its possibilities.



14. "Eternal" cypress has been used in this Florida home in an interesting surface made up of vertical siding with well designed, decorative battens.



15. Flush siding, which does not have the prominent shadow lines of shingles or clapboards, was commonly used on formal types of Colonial homes.

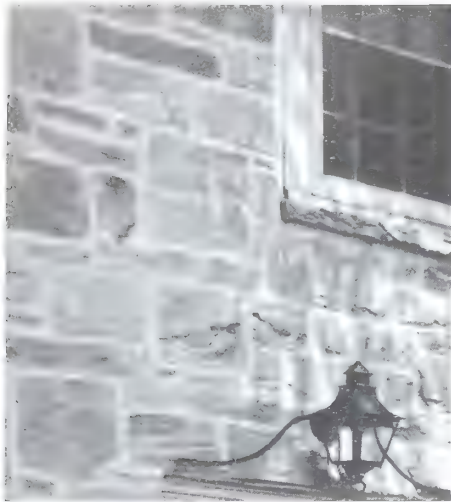
CLAPBOARD, shingle and siding, pine and red cedar were perhaps the favorite, because the most available, of building materials in early New England history. They were handled with the skill and insight characteristic of a good craftsman, and in this latter day we can do little to improve upon the quality of that work. We enjoy, however, a wider selection than was theirs, and if cypress from Louisi-

ana or redwood from California is the ultimate choice, we may have it as readily as they had pine boards from the forests of Massachusetts. Note, on these pages, the variety of effects obtained by the use of wood in different forms, the bold ruggedness of handsplit shakes, the smooth surface of flush siding, the strong lines of clapboard appropriately sized in accordance with the good traditions.



# STONE WALLS

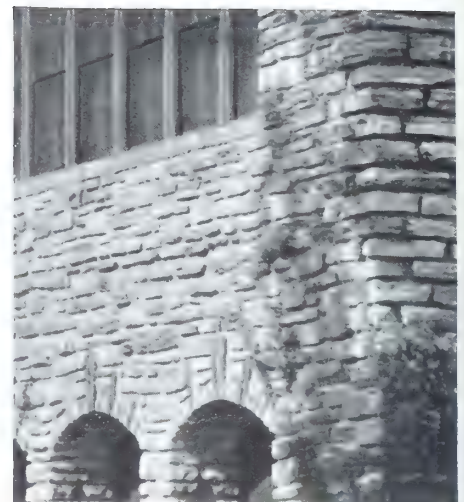
DESIGN



1. Squared stone laid in a random pattern gives a good range of color and texture to the wall and imparts a pleasing, trim, finished appearance.



2. Joints in this stone gablesend have been thickly "buttered" with mortar and the whole wall whitewashed in the Colonial manner.



3. The raked joints in this stonework accent the shadow lines of the courses and emphasize the horizontality of the mass of the building.



4. The fine Pennsylvania wall is laid up in what is known as an uncoursed rubble bond, an old pattern which gives a very craftsmanlike effect.



5. An interesting pattern of field-stone roughly faced and painted white. The window opening is decorated with a flat arch and a keystone.



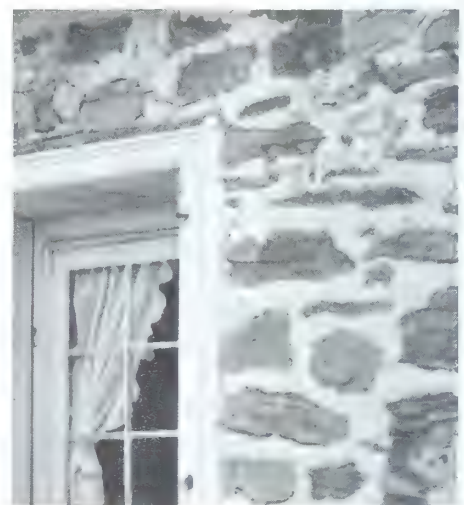
6. Contrast this picture with the one directly below. In the wall above, the stones project beyond the plane of the mortar joints.



7. Here cut stone has been used in the formal, elegant manner of the French and Italian architects. The tight-fitting mortar joints hardly show.



8. In this Cleveland house the light-colored mortar joints accent the random, interesting pattern in which the smoothly cut stone has been laid.



9. An example of the well-known old Colonial stonework from Bucks County, Pa. Here mortar overlaps the stone, giving a smooth surface.

**S**YMBOLIC of strength, and time-honored in its association with every type of architecture throughout the centuries, the stone wall possesses a charm peculiar to itself. Since the use of stone has been so general in all countries and in all eras, it is appropriate to almost any architectural style with the possible exception of Modern, which is usually more successfully rendered in modern materials. If good

building stone is available near the site of your new home—and by "good" stone we mean that which is workable, durable, and of good color—then this material may be a logical selection. The manner in which it is cut and laid will depend upon the character of the architectural design. When a design is founded upon a tradition, the stonework should be strongly reminiscent of that tradition.





1. Brick, one of the most ancient of building materials, adapts itself well to the rectilinear requirements of modern forms of architecture.



2. The most popular brick bonds for all types of architecture are probably English, Flemish and Common. English bond is shown above.



3. Bricks of special size and uneven shape are used in this California English type of house to give an interesting texture to the wall surface.



4. Here brick is used decoratively for quoins, in a Common bond, at the corner of the wall and in a projecting band course below the windows.



5. Blue-green glazed headers in the upper section of this Flemish bond wall at Williamsburg, Va., contrast with salmon yellow-red stretchers.



6. Brick nogging between the timbers of Tudor English houses may be laid up in a number of interesting patterns, a few of which are shown here.



7. Bricks used in restoring Colonial Williamsburg are made and laid in the old manner. They are bigger in size and are laid in oyster-shell mortar.



8. "Headers" are the short way of the brick, "stretchers" the long way. This sample of Flemish bond shows the way the pattern is achieved.



9. The practise of painting brick surfaces is common on the East and West Coasts and is rapidly becoming popular in the Middle West.

**I**N THE hands of a competent workman, brick is a highly adaptable material and the number of difficult bonds and patterns to which it lends itself are legion. This, however, is not to say that one's choice of the brick or the bond should be haphazard. Tudor architecture, in which the structural lines of the building were emphasized by exposing the heavy timbers of the frame, made free use of the decorative possibilities of

brick. Our own Colonial architecture, on the other hand, shows the designers' awareness that when the exterior walls are built entirely of brick, that brick must be chosen carefully for color, for surface and for size, and laid in a simple bond which will impart a feeling of strength and repose to the structure. Flemish and English bonds, as illustrated above, were used in much of the best Colonial work.



# WALLS CEMENT, COMPOSITION, GLASS BRICK



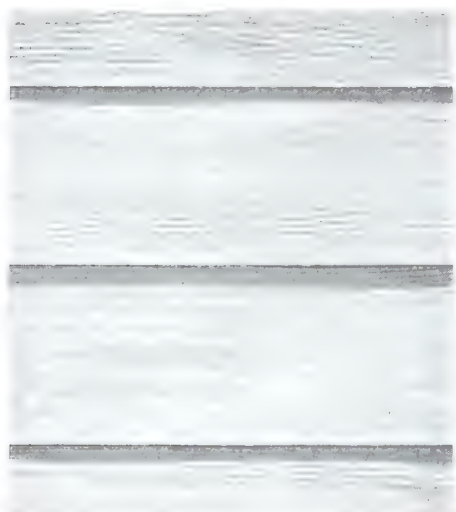
1. Much progress has been made in the development of composition shingles. Here is one, with an interesting butt line, laid in two widths.



2. Cinder concrete block is often used today for the walls of houses. Here we see it, covered with a cement paint, in a small, charming cottage.



3. Stucco is readily worked into a variety of form and textures. In this home the second story wall was molded into pleasing horizontal surfaces.



4. A new product is the composition clapboard marked with an authentic wood grain and having the desirable factor of fire safety and permanence.



5. Concrete block is used here in a house of English derivation to simulate the coursed ashlar walls of the traditional houses of this type.



6. Stucco covers the cinder block walls of this handsome modern house. Glass brick, a very new material, is also used for the curved bay.



7. Another combination of glass brick and stucco which gives a decidedly modern effect, one which will make the house bright both inside and out.



8. Cinder concrete blocks, painted and laid in random courses, give beauty to the walls of this house. This material is economical and enduring.



9. A composition shingle which closely approximates the surface texture of wood shingles is used here in restoring an old Colonial house.

THE fact that modern building materials—new or improved substances perfected in industrial laboratories—are highly appropriate to the more modern styles of architecture is not to say that they are inappropriate to the more traditional styles. Concrete, for example, or stucco lend themselves admirably to many homes whose prototypes were originally built in wood, stone or brick. Shingles and clapboard,

fabricated of enduring, firesafe materials, and skilfully designed to simulate natural wood, may be used with excellent effect. But the major claims which these materials have on the home builder's interest are due to their own inherent worth. Often quite economical by comparison with other materials, they are simple to use, long lasting, and, in most cases, entirely free of maintenance expense.



# DETAILS

DOORWAYS · WINDOWS · TERRACES · CHIMNEYS · IRONWORK · FLOORS & WALLS · FIREPLACES · DOORS & TRIM · STAIRWAYS · LIGHTING · GARAGE DOORS

IT IS unlikely that the individual who first used the phrase “mere detail” was an architect. Architectural details include such items as entrance doors, stairways, fireplaces and, in fact, almost every design element in the building, aside from its general mass and proportions. The work and skill required in the designing of these details is no small part of the architect’s task, for, as the plan and mass fix the general scheme of the structure, the details are the particular, defining elements which give to that scheme life and light and color.

It is essential, of course, that all the architectural details of a home be in harmony with the spirit and tradition of its basic design—what we sometimes call the “style”. This restriction, however, need never result in a solution which is much at variance with the practical, functional requirements which conditions or our own predilections may impose. Small windows were often used in the homes of Colonial America, for example; but if we, with our modern attitude toward light and air, want to give some of our rooms the benefit of large windows, we may certainly do so—and without stepping far outside the true spirit of the Colonial tradition.

This point of view should be borne in mind while looking through the photographs to which we have devoted this section of our portfolio. We present this collection of details because they seem to us highly suggestive of the variety of possible solutions to the same problems. In some cases the reader may find a design which seems to him exactly right for his purpose. More often, we believe, he will gather ideas from several designs and, discussing these with his architect, will assist in the evolution of a design which suits him, personally, better than anything we have shown. We hope it will be so. These details were originally drawn by well-known architects, occasionally taken from famous buildings which represent the acme of a certain tradition. But in the final analysis, even though our intuitive response to some traditional architectural form dictates that the details of our home be in accord with that tradition, still there remains, and should remain, the desire somehow to express something of ourselves in their design.



# DOORWAYS



1. An unusual but charming doorway. This is the sort of detail it pays the homebuilder to study when he or she is planning the new home.



2. The Norman arch, exemplified here, is suited to a house of Early English or French derivation. Detail and door must be kept simple.



3. Again white is used to effect a pleasing contrast with gray stone walls. This doorway is of Late Colonial or Georgian character.



4. Gracefully carved stone and painted brick decorate the rather imposing doorway of this Detroit home in the small French chateau style.



5. The traditional New England vestibule, handled with rare skill. The refined details of the trim complement the formality of flush siding.



6. A little applied ornament in the form of a basket of flowers repeats the graceful arch of this simple but very attractive Colonial doorway.



7. Recessed panels in the first-story brick wall frame the window of this house and add importance to the well-designed Colonial doorway.



8. The old Colonial residence of General Cooke, at Claremont Manor, Va., has this fine doorway built up of brick and then whitewashed.



9. This simple doorway adorns a house of English antecedents which is perhaps more modern in the style of its details than it is English.

AS EVERY man's home is his castle, he may well consider the front door of his home as the all-important symbol both of his sovereignty and of his hospitality. Architecturally, it is perhaps the most significant detail of the house. It may be monumental in character, or the reverse of simplicity, depending always on the nature of the house itself—for the entrance is a kind of architectural synthesis, an

introduction to the design and spirit of the whole house. Look, for example, at the illustrations shown above. In no case is any considerable portion of the various houses shown; yet in every case it is possible to make a very shrewd guess as to the general appearance of the house, and even as to what one might expect to find inside. Note that meaningless and unnecessary detail is carefully avoided.





10. Dutch doors are proper to houses, like this one, of informal Colonial character. They are useful, too, in the control of ventilation.



11. This charming little porch and doorway are from a house in Sioux Falls, South Dakota. The detail is excellent, the effect very pleasing.



12. Here a massive carved oak beam is used to decorate the simple entrance doorway of a white-painted brick house of the Tudor type.



13. A simple doorway from Williamsburg, Va., in which the charm of right proportions is evident. The hood over the door is typically Colonial.



14. Visitors to Cape Cod have noticed that the majority of old houses on the Cape have this type of shutter on either side of the door.



15. A well-designed doorway in which the light over the door is made an interesting feature of the composition. The style is Georgian.



16. Doorways, being the most prominent detail, must be strictly in keeping with the architecture. Here is a formal door for a town house.



17. Tall hollyhocks surround an interesting doorway, painted dark brown, of the very early New England Colonial type. The detail is simple.



18. The formal elegance of the Regency or Georgian style requires a rather severe type of doorway, decorated perhaps, as here, with ironwork.

**T**HE eighteen doorways shown on these two pages may not, of course, be considered representative of all possible doorways. They serve, however, to illustrate good design in the popular architectural styles. And all of them have this one important virtue in common: they are to a high degree characteristic of the building of which they are a part. This quality, together with a certain simple dig-

nity and repose, is what we may expect from the work of a competent architect. In the final analysis, the door itself is the important feature. Enclosing it, and giving emphasis to that importance, the frame is simply a detail. But this detail should be so harmonious with the house as a whole that in effect it epitomizes the character of the architectural design, and makes the entrance an appropriate introduction to your home.



# WINDOWS



1. A translucent plastic is used here for the first time in hiding panels which serve as a double sash. These may be illuminated at night.



2. Probably the most welcome contribution of modern architecture is the corner window. It permits a wide angle view, admits more sun.



3. The French practice of breaking the dormer through the eaves has been widely adopted in this country for Georgian and Colonial houses.



4. Here a bay window at the end of the living room gives access to the garden by means of a French door and a brick covered step.



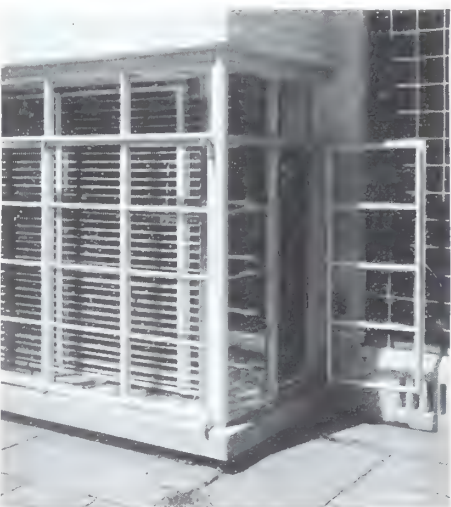
5. The bay and second-story window shown as a unified composition in a gable end. Notice the width of this new double hung stock sash.



6. The last year or two has seen a tremendous growth in the popularity of bay windows for houses of the Colonial and Georgian types.



7. This is an example of good relation between first- and second-story windows. The details of both have been excellently worked out.



8. Here's how a modernist plans a bay. Metal sash and trim are used and the design is such as to admit the maximum of light and air.



9. Copper- or lead-covered roofs are commonly used over bays. Notice here the way the gables of the dormers rest on the stone wall.

**I**N POINT of design, window must be considered from two positions: the exterior of the house, and the interior. Or, to state the case differently, a successful window must be attractive and appropriate in design, and must adequately fulfill its function. It is probably best to approach the window problem from inside the house, since that is where the window does its work. The functions of this essential part

of the home are to admit light, to permit effective ventilation, to afford clear, undistorted vision and, very often, to be an important decorative element in the room. Before any very serious consideration is given to the architectural design in which the window is to be clothed, these functional requirements should be clearly met in whatever degree may be desirable.





10. Attractive garden vistas require the use of large windows to bring the natural beauty in-  
doors. They must be well proportioned, as here.



11. This bay, supported on brackets, is of the Colonial type. And notice the placing of the dormer here, at the line of the eaves.



12. A Williamsburg dormer, raised well up on the roof as was the Colonial custom, with random width diagonal siding and a hip roof.



13. Definitely French is this composition in which the vertical accent of the windows is emphasized with big dormers in the mansard roof.



14. A picture not hung on the wall but framed by it. This "picture window" is a beautiful feature of a house on the California coast.



15. Early Colonial houses, built when glass was scarce, had small panes and large muntins. As glass-making was perfected panes became larger.



16. This modern window is a large and very important part of the modern house. This one is from a house designed by Richard Neutra.



17. This pair of stock sash feature the modern tendency toward slim muntins (strips between the panes). They are light and easy to operate.



18. Developed in the grand manner of Tudor England, this richly ornamented bay has large stone mullions and the typical leaded glass.

AFTER we have established, in general terms, the sizes and types of windows which the various rooms of the house require, we can progress to the specific treatment of their design. Perhaps it has been decided that a large window at one end of the living room would be attractive. As indicated in the photographs above, this feature can be designed in a variety of ways, the choice, as in other details, being

influenced by relative appropriateness to and harmony with the rest of the design. The same conditions apply to smaller windows and dormers. As between casement and double-hung windows, the choice may be considered a matter of personal preference. Although casements are traditional in much European architecture, as double-hung is favored by Colonial, these traditions need not be held binding.



# PORCHES & TERRACES



1. The proper planning of porch, terrace, and balcony is based first on the orientation of the house, secondly on the plan of the house and lot

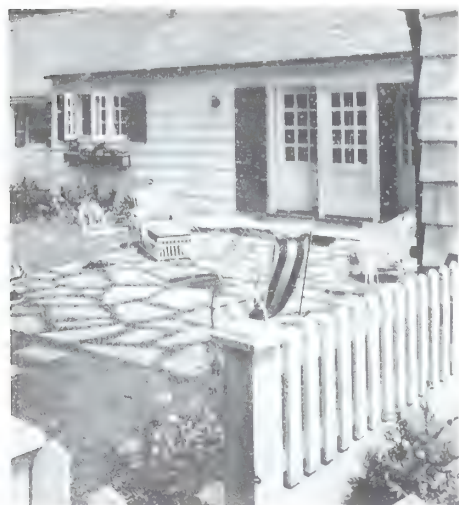
and thirdly on the style of architecture. This inviting terrace is in a sunny, protected corner of a charming Pennsylvanian house.



2. Here a porch, a terrace and a balcony are combined in one attractive unit of the house. Simply designed, they have charm and livability.



3. This is an interesting treatment of a porch for the second floor. The railing is simple, substantial and well suited to the design of the house.



4. The outdoor living room, a summer terrace of this home, set in full operation off the living room, which may be reached through French doors,



5. A two-story verandah in the style of the old South which has been made a charming feature of a home recently remodeled in Dayton, Ohio.



6. Fortunate are they who may have a swimming pool beside the terrace when summer dog days come along. This house is in South Dakota.

If there have been more minutes, had space permitted, if we had headed these two pages, "Terraces, Balconies, Porches, Verandahs, and Covered Walks". In the stricter sense, a porch is a covering over the entrance, projecting somewhat beyond the face of the building. Three of these are well illustrated at the top of the opposite page. The other kind of outdoor area might better be described as verandahs

or covered walks. The important consideration for the home-planner, however, is what kind of outdoor space to provide, rather than what to call it. This little collection may suggest the variety of possible solutions, the best one for a given home being that which is best adapted to the owner's needs. Note how all these are closely related, not only to the house, but to the surrounding grounds.





7. A Williamsburg, Va., entrance porch of well-studied proportions and excellent details. The square reeded columns seem modern in feeling.



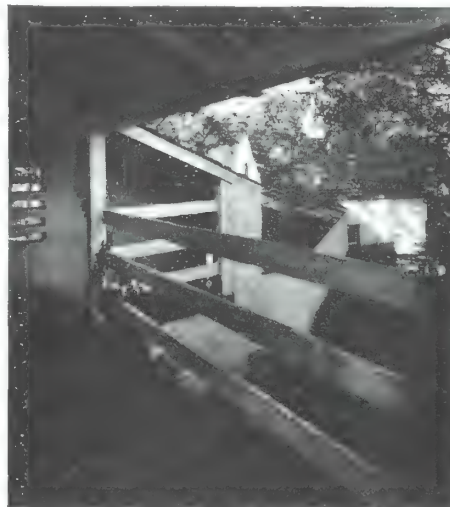
8. An old Colonial entrance porch in Albemarle County, Va., showing the Chinese Chippendale influence in the design of its graceful railing.



9. Benches on either side of this Colonial porch and vines wreathed around the columns serve to make it a happy spot on warm summer days.



10. In Pennsylvania this flagstone terrace, large window and wrought-iron balcony decorated with flower-pots are reminiscent of a French manor.



11. An interesting view from the covered passageway of a recently completed Colonial farmhouse. The timbers and walls are whitewashed.



12. In warm climates such as Florida, and California, where this house is situated, porches and balconies also serve to shade the house.



13. From a bedroom window one looks down on this inviting terrace where grass grows between the big flagstones and vines climb on the walls.



14. California patios provide interior porches and balconies. This one, with brick floor and simple detail, is of a particularly attractive type.



15. Where shade trees abound, the open terrace is the most luxurious of summer rooms. The cast-iron balcony is a pleasant feature here, too.

**I**T HAS been pointed out that orientation is an important factor in establishing the proper place for the terrace or porch on the plan of the house. This is a planning problem rather than one of detail, but it seems to deserve special mention. Remember that no one orientation—the south side of the house, for example—is ideal under all circumstances. Consider the relative importance of a sunny and a

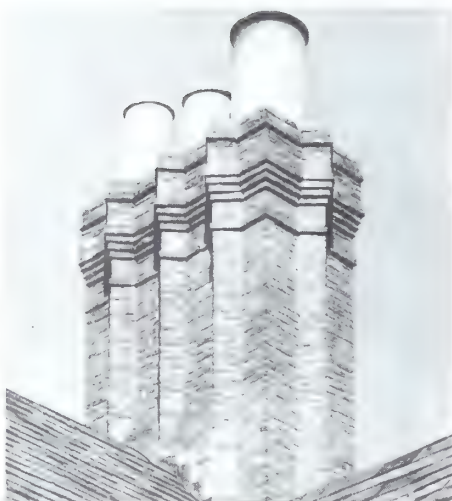
shady position: consider the direction of the prevailing breeze; consider the most attractive outlook; and, if the site is in a suburban community, consider the desirability of privacy. Then, since it may not be possible to combine all the best elements in one location, let your choice be based on those which are of greatest importance to you. What you are planning is an outdoor summer living room.



# CHIMNEYS



1. Sturdy central chimneys were a feature of the New England houses of early Colonial days. They were built up in brick and cement covered.



2. The houses of Tudor England made a decorative feature of their chimneys. Chimney pots, of random heights, often surmounted them.



3. In the English type of house, chimneys may have entirely different designs, each one boldly and skilfully decorated as in this house.



4. Another type of chimney for a house of English derivation is this one where a well designed cap tops a plain masonry chimney.



5. This simple painted brick chimney adorns a modern house of native provincial origin. Its slight taper and black cap add to its charm.



6. Here painted brick is used for the gable-end chimney of a Colonial type of house in California. The composition is very effective.



7. Modern Georgian, as in this attractive Long Island house, adheres strictly to the simple tradition exemplified in the old English houses.



8. This French Provincial chimney, whitewashed, is a fine feature of the living room wing. It is like the Tudor type but more restrained.



9. Chimneys are a notable feature of the Williamsburg, Va., restorations and are in much variety. This is one of the most interesting ones.

CHIMNEYS are so intimately associated with homes that the layman may tend to take them rather for granted, assuming that a chimney will come with the house, in the manner of a front door key, and that it merits as little consideration. Sometimes, however, a chimney is an important architectural feature, as shown in some of the photographs above; and even when only a small part of it is visible above the roof,

the conscientious designer will give it the same careful study given to other details of the house. We would call special attention to the fact that the chimneys shown here are all designed in harmony with the homes of which they are a part, and that they impart a certain stability and strength to the composition. More latitude in design is permissible with informal types than when a formal style is used.





1. The increase in popularity of Regency architecture in recent years has been responsible for a tremendous increase in the use of ironwork.



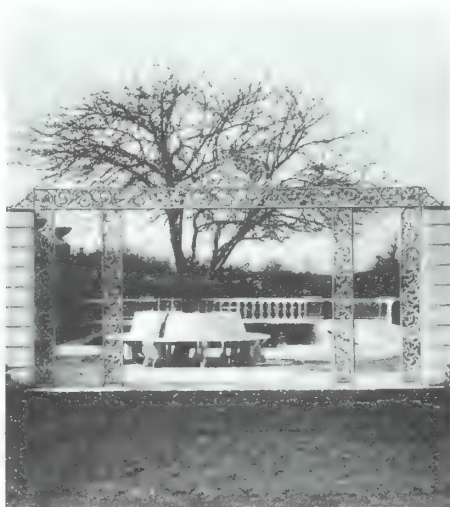
2. Ornamental cast ironwork for houses of today may still be made from the old patterns that were used to decorate houses a century ago.



3. While old New Orleans is the center for much of the finest antique ironwork, there is a tradition of good ironwork throughout the South.



4. Even small houses now have ornamental ironwork at the doorway or decorating a balcony. This house was recently built on Long Island.



5. Ornamental ironwork has many uses in the garden, too, to decorate the entrance to a garden or terrace, or to beautify a masonry wall.



6. Wrought iron in a perfectly simple design has been used to ornament the doorway of this Connecticut house which is Modern Regency.



7. For this Philadelphia doorway a pattern of oak leaves and acorns, in cast iron painted black, has been selected. The roof is of copper.



8. Very intricate patterns are possible where cast iron is the material. This one is in the style of the true antique ornamental ironwork.



9. We repeat this picture of William Powell's house, previously published in *House & Garden*, because the wrought ironwork is so finely done.

WHETHER used in a balcony, a porch, or solely as a trellis, ornamental ironwork need be considered purely for its value as decoration rather than as a functional requirement. Square posts, for example, could do a perfectly adequate job of holding up the roof of an entrance porch; but they would lack the qualities which make ornamental ironwork attractive and important in certain types of homes.

This kind of ornament gives life and movement to what might otherwise be a rather cold exterior; and, despite its actual strength, it has, by virtue of its delicate tracery, a charming appearance of lightness. Cast iron is made by pouring molten metal into moulds; wrought iron, by bending, hammering and welding heated metal into the desired shapes. The character of the design depends on which is to be used.



# FLOORS & WALLS



1. Soft carpet, with a design inset in a contrasting color, covers the floor of the library in a home of very modern design. The walls are lined with

books which make a most effective, lively decoration. Notice, too, the modern paneling that carries out the horizontal lines of the shelves.



2. These painted walls are molded in panels of the Louis XV type, a graceful effect which is comparatively easy and economical to achieve.



White, gray and ambergine inlays radiate in a most striking pattern from the oval center of this handsomely designed dining room floor.



3. Modern composition on paneling, like this one made of wood products, has many decorative factors. Transom, a frosted, and some applied



5. Hooked rugs on a waxed slate floor, white woodwork, and old pine furniture give a very interesting character to this Colonial dining room.



6. Here a cane fibre board, textured and surfaced to simulate real wood paneling, makes a colorful and economical type of modern wall surface.

**T**WICE we were called upon to put all homes into two broad classifications. It is quite probable that we should concern ourselves with the questions of interiors. We should probably observe that there is the happy home in which all rooms are strangely alike, and the home in which each room is delightfully endowed with a personality of its own. In the former, we move about the house without experiencing any very

definite feelings concerning the rooms through which we pass; in the latter, every room is a fresh experience, contrasting subtly with the previous one, and the sum of all the rooms has a quality of richness and vitality. So we come to think about walls and floors. These, of course, must be related to the general architectural scheme, and we should attain diverting effects within limits proper to that scheme.

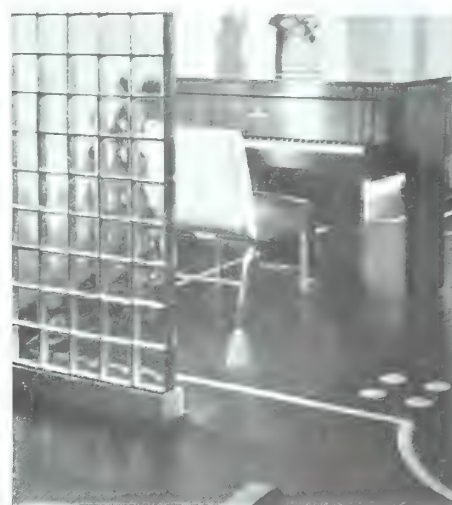




7. Knotty pine paneling breathes the essence of the Early American spirit. Its soft sheen imparts a delightful character to this room.



8. A variety of grain and color may be secured by the use of this easily applied oak flooring which is made in squares in the parquet style.



9. Increasingly popular is the use of structural glass brick for both interior and exterior walls of a distinctly modern architectural type.



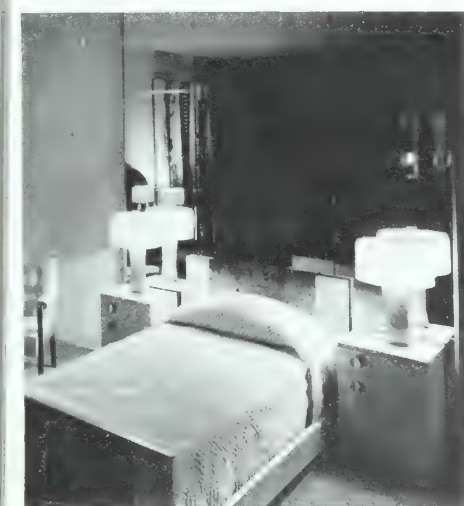
10. Early American oak floors were commonly made with boards of a width unusual in modern floors. Their polished irregularity is charming.



11. English Tudor interiors were distinguished by the use of skillfully carved linenfold paneling of pine, waxed as shown in the picture above.



12. Waxed tile, showing soft colors through its lustrous surface, may be had in many sizes, colors and patterns for Italian or English rooms.



13. Colored mirrors for sections or whole walls of a room are a new and very effective note in decoration. This one extends to the ceiling.



14. A basketweave pattern executed in two tones of gray linoleum makes an attractive and lasting floor for this modern living room.



15. These walls of Ponderosa pine, lacking decoration the living room of a California residence. Good woodwork is the basis of good paint work.

In so far as the appearance of a room is concerned, the furniture which we put into it may be likened to actors on a stage. Whatever may be their costumes, and however well they may fulfill their purpose, they are, none the less, dependent to a considerable extent upon the setting which surrounds them. Consider, then, the wealth of possibilities represented by wall treatments and floor coverings. Naked, a

room is merely of a certain size and shape, with certain openings in the walls. But when, after thoughtful investigation, we treat the walls and floors as important problems in design and detail, we invest the room with character and establish a background against which not only our furniture but ourselves live more happily and to better effect. Note the range of materials and effects in the pictures above.



# FIREPLACES



1. A unique mantel and overmantel, from the Governor's Palace at Williamsburg, Va. Different colors of paint accent the carved details.



2. A Modern Classic room has this handsome mantelpiece in chaste black and white. A low mirror panel protects the white rug from ashes.



3. A typically Tudor arch shapes this gracefully carved wood mantelpiece in an attractive library setting. The brass andirons are appropriate.



4. Notice that the majority of fireplaces shown here from Williamsburg, Va., make use of marble for decoration. This is a particularly fine one.



5. White cement and wood paneling make an attractively simple fireplace in the old Colonial Market Square Tavern at Williamsburg, Va.



6. Belgian black marble with pewter ornaments accenting a bold Greek fret pattern give unusual beauty to this modern Georgian fireplace.



7. Like the frontpiece of this Portfolio, the marble is notably fine detail photograph made at Williamsburg, Va., by E. S. Lincoln.



8. Marble panels set in wood decorate the fireplace in this wood paneled room, the parlor of the Governor's Palace at Williamsburg, Va.



9. Old Delft tiles in the true Colonial colors make a cheerful spot of color in this simply designed bedroom fireplace at Williamsburg, Va.

THE fact that fireplaces continue to occupy such an important place in the scheme of the home is in itself interesting. The remarkable advances made in home heating systems has certainly rendered the fireplace obsolete as a primary source of heat. But nothing, it seems, can quite take the place of a brightly burning fire on the hearth; and nothing can supplant the decorative note, or focal point for decoration,

afforded by a well designed fireplace and mantel. We have seen rooms in which the fireplace appeared to have been built without sufficient thought for design, and we know that it is almost impossible for a room to rise above this defect, no matter how charmingly it is furnished. It is best to consider the fireplace an integral part of a room's decoration and furnishings and to treat it accordingly.





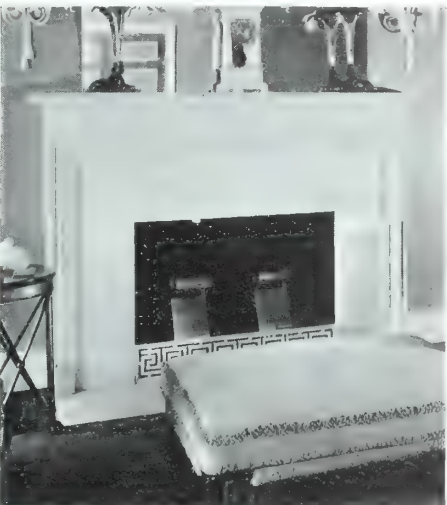
10. Above is a little marble mantel, very French and very feminine, in a Louis XV dressing room in New York. Mrs. Cheever Cowdin, decorator.



11. An interesting example of the Florentine type of fireplace used in a house of Mediterranean type. The metal canopy is severely simple.



12. Swedish type of corner fireplace built up of brick, tile and plaster. The cast-iron fireback is another attractive feature of this fireplace.



13. With ceiling-high mirror for overmantel a restrained classic motif is carried out in this beautiful fireplace for a Modern Classic room.



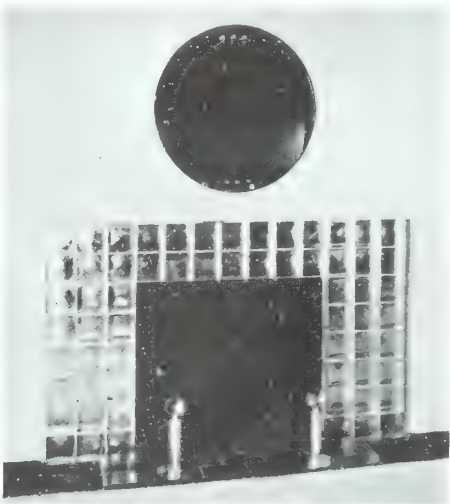
14. Black bakelite and white lacquer make a charming decorative feature of this fireplace in a distinctly modern type of living room.



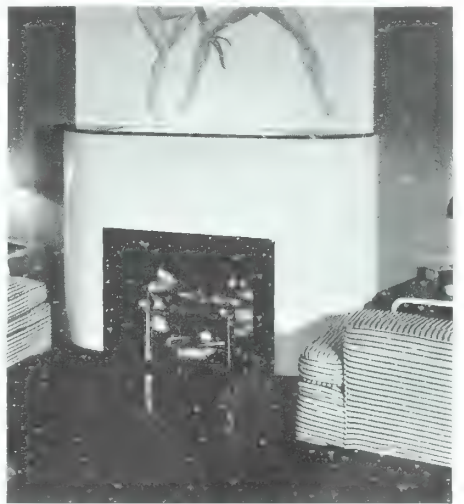
15. A sailor's snug harbor is this cast-iron fireplace on which a number of sea-faring activities have been amusingly reproduced in relief.



16. German silver makes a smartly modern fireplace in which fluted columns and simple andirons contrast with a black bakelite hearth.



17. Structural glass brick finds a novel use in this modern fireplace. Flames on the hearth will make a particularly attractive picture here.



18. The picture which serves for overmantel decoration in this modern game room is lighted from a frosted panel in the mantelpiece.

THE pictures on these pages give some idea of the innumerable designs for fireplaces which may be worked out to give appropriate character to various types of rooms. The traditional materials in which mantels have been designed—carved or painted wood, stone, marble, tile, brick, or some combination of these—would seem to offer sufficient scope for the designer. But now we add a list of modern materials, such

as glass brick, heat-resisting plate glass and glass moldings, and a variety of enduring, beautifully finished synthetic materials, flat or molded, which are available in a wide range of colors and tints. Any room, whatever its style, should now be able to have a fireplace which not only carries out its decorative motif but which may properly be the most important element in the entire composition.



# DOORS & TRIM



1. Some of the exquisite detail that graced the walls of Colonial Williamsburg is shown here in close-up. This is a section from a panel in the

Supper Room, which was added about 1751 to the Governor's Palace, showing the antique Chinese wallpaper and elaborately carved woodwork.



2. A popular feature in House & Garden once was "Doors That Breathe". Here is another louvered pair, designed for a Colonial house.



3. This well designed shell-back corner cabinet and white-painted trim are characteristically Colonial. They are available out of stock.



4. In the classic mode is this interesting black lacquer door set with pewter stars. The plaster cap and cornice are well related.



5. This door and the one at the right are interesting for their architectural character. Reeding and Greek fret moldings give the classic effect.



6. Notice here the interesting variety in the panels that make up the door. The simple hardware on these doors should also be studied.

WHEN we considered the subject of exterior details, such as dormers, chimneys, the entrance, etc., we spoke of the need constantly to bear in mind the architectural fitness of these elements to the scheme as a whole. The same rule applies to interior details. When we come to the choice of interior doors and trim, we should think of them in relation to the proposed decorative scheme of the room; and

should attempt to bring them into the closest possible harmony with whatever design elements are used in the room. Hardware, too, should be selected with great care. It has been called the jewelry of the home, a phrase which aptly suggests its importance as a decorative note. But hardware is also a hard-working servant, and fixtures of good quality are the best guaranty of economy in the end.





8. These interesting modern doors are made of satin-finish metal and panels of pressed glass. The hardware, too, is kept very simple.



9. An interesting comparison of old and new. The strictly Colonial paneled entrance door harmonizes well with the modern flush surface door.



9. Pre-Revolutionary simplicity. Notice the heaviness of the detail in the corner cupboard, chair-rail, cornice and window. These are painted.



10. Williamsburg, Va., recently restored to the likeness of Colonial times through the munificence of Mr. John D. Rockefeller, Jr., has furnished many interesting and hitherto unpublished photographs for this Portfolio of Details. Skilfully reconstructed under the direction of the Boston architectural firm of Perry, Shaw and Hepburn, the architecture of Williamsburg really reflects the inner spirit and meaning of Colonial times. And that is what we have tried to capture

in this Portfolio. We have tried to select detail that were representative of a style of architecture or of certain phases of that style. For instance, these two pictures of over-door decoration from Williamsburg: one suggests the grand manner of the courtly Georges, the other represents a unique and gracious manifestation of the Chinese Chippendale influence. Without slavishly copying, talented architects can give new life and form to such worthy prototypes.

IF, FOR a time, we showed a tendency to neglect the decorative possibilities of the doors in our homes—and especially those used in the principal rooms—there is evidence that a lively revival of interest is now taking place. The well-polished mahogany doors of Colonial days, contrasting with the surrounding trim, were emphatic pieces of good design. Now we are offered a great variety of types, paneled or plain,

in natural wood, in metal, or in one of the new, permanently colored, synthetic materials. And if our choice is wood, for example, we may paint the door or, if the scheme permits, we may make a selection of some fine veneer of native or imported wood. Great progress has been made in this direction and it is difficult to resist the soft colors and textures of these beautifully figured woods.



# STAIRWAYS



1. Visitors to this old house in Maryland are impressed with the beauty of the Chinese Clapnet-style stairway decorated with exquisite detail.



2. A wrought-iron staircase in the Regency manner, with cast-iron ornaments in color. The walls are decorated to resemble drapery hangings.



3. In this Chicago house, wood and metal combine to give a delightful modern version of a stairway in the simple classic tradition.



4. For the authentic Colonial cottage the stairway should be extremely simple, unpretentious, and economical of space. Wallpaper is commonly used.



5. A free-finding staircase such as this one in a home in the Georgian style in Cleveland, Ohio, represents a real *tour de force* in design.



6. We republish this picture of the stairway in the House & Garden Ideal House because its fine Regency detail attracted much attention.



7. Robustness and strength are the chief characteristics of the staircase in the broad Georgian manner in the Governor's Palace at Williamsburg, Va.



8. Here we have modern materials used in a modern way. Glass brick, bound with an aluminum hand-rail, make this interesting stairway.



9. The elliptical curve of the hand rail and stair case, seen through the wide arched opening gives interest to this entrance hall.

Whether one, or should, do when designing a stairway for a given house will depend, to some extent, on the size of the stairhall and the degree of prominence given the stairs. As shown in some of the examples above, a stairway for an essentially simple little home should be equally simple, while the more spacious entrance hall may use a more elaborate and impressive stairway of intricate

design. Between the extremes, the various degrees of simplicity or elaborateness furnish the general range from which our choice of design should be made. This applies regardless of architectural style which, of course, must be appropriate. It is interesting to note the extent to which new materials, such as structural glass, or older ones like cast or wrought iron, are being used in new designs.





1. A synthetic plastic for the first time made in translucent sheets is used here for an attractive ceiling fixture in the modern manner.



2. This well-designed indirect fixture, reflecting light from the ceiling, has glass ornaments for decoration and to catch the brilliance of the light.



3. A Williamsburg crystal chandelier with candles in tapering chimneys could be readily adapted for electric lights in a contemporary house.



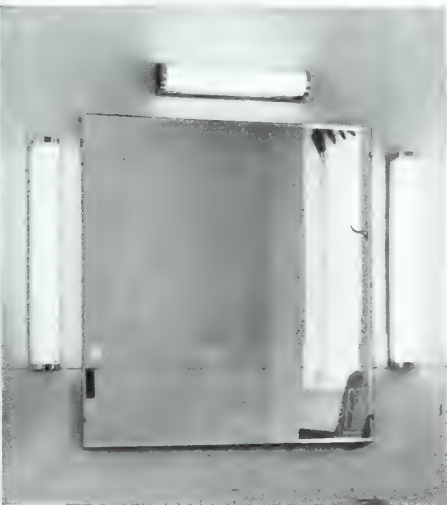
4. In an Early American type of farmhouse near New York this ox-yoke, with cast-iron lamps added, serves as an interesting ceiling fixture.



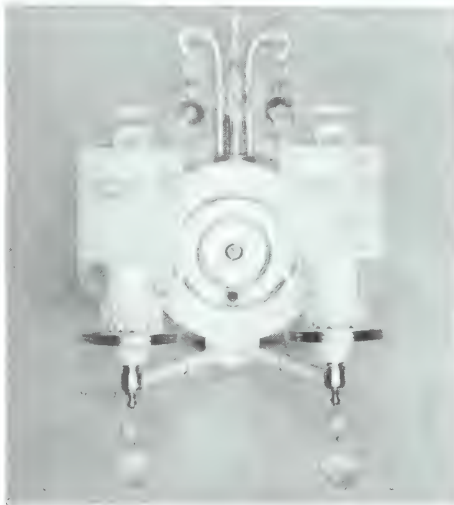
5. A wall bracket of attractive modern design throws soft light against the wall and reflects sparkling light from its glass ornaments.



6. This handsomely designed outdoor light in the Colonial style adds its share of beauty to the decoration and illumination of an entrance porch.



7. The science of seeing has produced these efficient bathroom fixtures which give perfect illumination and a high degree of visual comfort.



8. A new wall fixture in white and gold which is decorated with attractively designed cut-glass chimneys and ornamental crystal trimmings.



9. This built-in dressing table has a full-length 10-inch soffit light over the mirror which gives the necessary smooth and shadowless light.

**I**F WE had shown ten times the number of lighting fixtures pictured above we should still have barely scratched the surface of this absorbing subject. Instead, we have tried to indicate that fixtures are readily available which are formal or informal, delicate or massive, as authentically traditional as a Sheraton table, or as modern as television. Whatever style of fixture may be decreed by the room in which

it is to be used, one should realize the importance of soft, adequate illumination. The whole appearance of the home can be immensely improved by good lighting, and its importance to all the members of the family, in their work or play, cannot be too greatly stressed. As to table and floor lamps, we highly commend those made in accordance with the standards of the Illuminating Engineering Society, and so marked.



# GARAGE DOORS



1. The solid, overhead type of garage door gives the effect of a plain, inconspicuous wall surface beside the front door of this modern home.



2. To reduce the architectural importance of this swing-up type garage door it has been disguised as an arched and latticed woodshed.



3. Extra room has been secured in this two-car garage by building out a decoratively designed canopy. The doors are of the overhead type.



4. Rarely is a garage door so completely camouflaged as this one. The sectional window lights the garage and yet it rolls up with the door.



5. Here old-fashioned swinging doors, with hardware of the traditional type, are used to match the architectural character of the house.



6. This is the folding type of sectional door. The overhang of the garage roof protects the doors when they are folded back against the wall.



7. A ramp leads down to the garage in this English half-timbered house. The garage doors are of solid oak to match the style of the house.



8. Suggesting a Venetian blind in design, this overhead type of door has a wide span to provide generous clearance and ease of maneuverability.



9. Garage doors invite skillful architectural treatment. These overhead type doors are decorated with squares in a checkerboard pattern.

In most modern homes, the garage has become either an integral part of the house or is so intimately associated with it that its design must be given the same careful consideration. The one detail of the garage which naturally demands most attention is the door. It is of importance from a functional standpoint because it is constantly used and must be used easily and efficiently; and it is architecturally impor-

tant because it is a large, and often prominent, feature of the home. Garage doors have progressed from a barn-door heritage to their present efficiency which permits effortless operation, gives maximum clearance when open, and an attractive appearance when closed. Several modern types are designed to operate easily, regardless of a possible accumulation of snow and ice on the sill.



# EQUIPMENT

HEATING · AIR CONDITIONING · BATHROOMS · FIXTURES · KITCHENS · RANGES · SINKS · REFRIGERATORS · INSULATION

IT IS quite possible that future generations will find in the mechanical equipment of homes built today the greatest contribution to domestic architecture made in this era. They will note that we had widely divergent opinions as to what constitutes the most pleasing architectural style. They will find some homes built in the Georgian or New England Colonial tradition; others influenced by various European ideas; still others launching out into the unexplored territory of that untraditional architecture which we call "modern". And they may wonder at the versatility of architects who were able to express themselves in so many architectural languages.

But they will find us unanimous on one point. Without regard to the size of the home or the inspiration of its particular design, we like to equip it with the most modern comforts and conveniences. We have come to think of these items as necessities, without which life would be a very troublesome business. We may weigh, in our minds, the relative desirability of Colonial and Modern design, but we cannot admit that there is any choice as between Colonial and modern heating systems. Likewise with all the heavy equipment of the kitchen, of the bathroom, and even with the insulation enclosed within the walls and roof. These things we must have.

And because of our unanimous acceptance of these modern products, because we demand them in enormous quantities, we are able to buy, for a very modest sum, the kind of comfort associated with kings and princes, but which even they never had till now.

All this speaks well for the progressive spirit which consistently urges the technicians and industrial designers to make better equipment available to all the home builders of this country. In a decade or so of ceaseless inquiry and experiment, they have freed the modern American home-owner of all that was laborious in operating his home and, in the process, have made it many times more comfortable, efficient and secure. We confidently commend their products to our readers.



# HEATING & AIR CONDITIONING



1. An automatic stoker which brings coal into the furnace directly from the coal bin through the pipe shown on the floor at the left.



2. Cold air is drawn through the grilles at the bottom of this fireplace, then warmed and delivered to the room through the upper grilles.



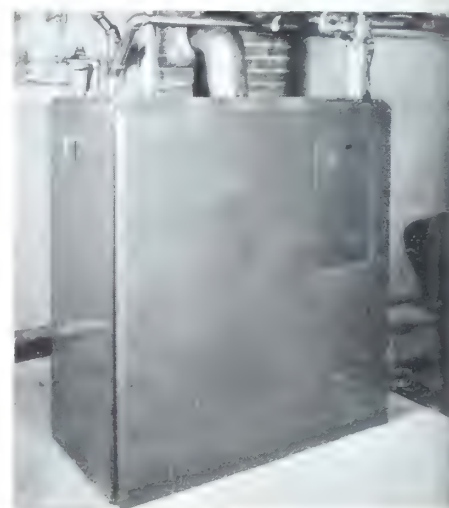
3. New beauty and efficiency: lacquered brass heating pipe with painted green fittings around an oil-burning boiler of strictly modern design.



4. An individual room heater of a new type. Convenient, odorless, it gives instantaneous heat for rooms not reached by a central heating system.



5. Gas heating has many advantages shared in certain respects by other types of heat: ease of operation, evenness, quiet and odorlessness.



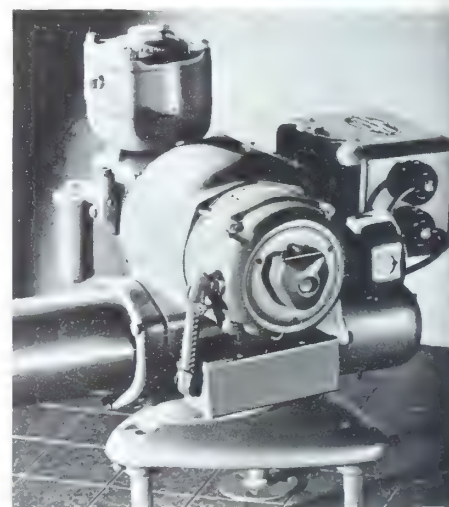
6. An efficient, compact oil-burning boiler which permits attractive development of unused space as a recreation or hobby room.



7. The oil-burning air conditioning unit cleans, humidifies and heats the air. Cooling coils could be installed in the duct line for summer use.



8. One of the new oil-burners designed to meet the demand for the short firing periods required by modern close temperature regulation.



9. Gun-type oil-burners, such as this one, may be installed in existing furnaces although specially designed furnaces give greater efficiency.

**T**HE modern heating or air-conditioning system would be one of the marvels of this age if we had not already come to take it almost for granted. When we equip our home with a thoroughly modern machine for temperature control we obtain a variety of conveniences over and above a mere supply of heat. In the first place, operation is fully automatic; that means something to any home owner who has

stoked his own furnace. Temperature control is supervised by a thermostat which is infinitely more sensitive to temperature changes than a human being, and which can take corrective measures much more quickly. Abundant hot water, day or night, summer and winter, is another benefit. And we might add that modern equipment is so compact that it has, in effect, added another room to the house.



# HEATING & AIR CONDITIONING

## EQUIPMENT



10. A thermostat uncovered. This precision instrument efficiently controls the temperature by regulating the firing periods of the furnace.



11. A sentry bulb outside the house helps to regulate this gas-fired air-conditioner, warning of sudden drops or rises in the outside temperature.



12. An auxiliary air-conditioner connected with the ducts above this boiler distributes conditioned air while the boiler heats the house.



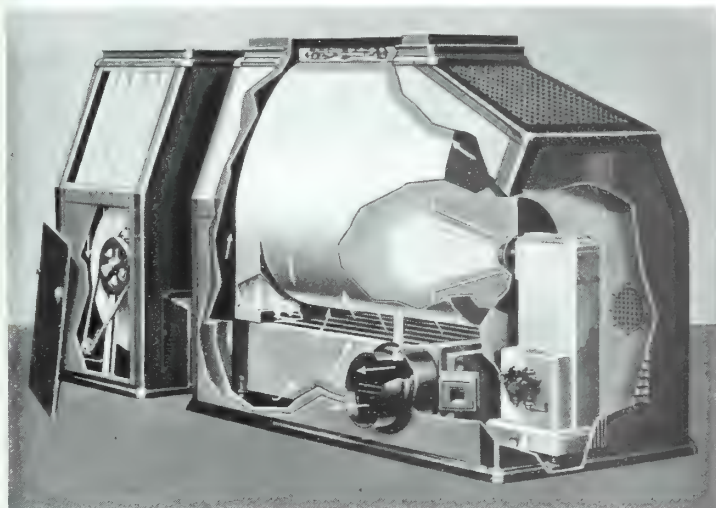
13. Completely automatic boiler-burner unit which supplies domestic hot water as well as steam or hot water for the radiators or convectors.



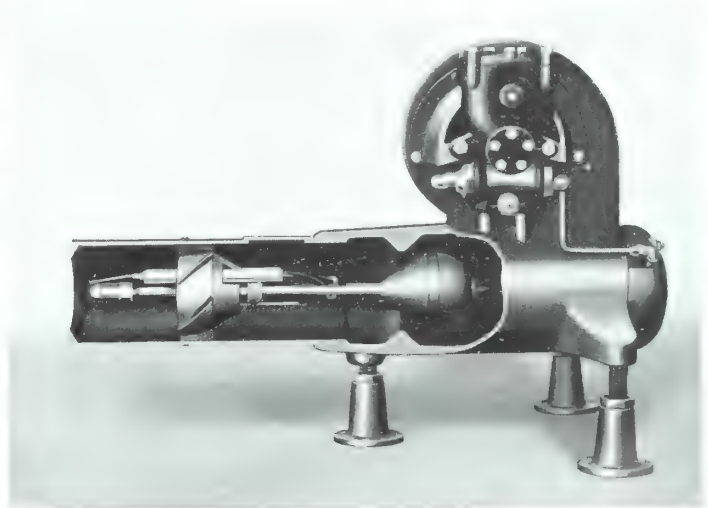
14. This split-type air-conditioning unit distributes radiator heat to certain rooms, such as service quarters, and conditioned air to others.



15. Besides bringing beauty to the basement, the sound-proofed jacket of this oil-burning boiler, in two tones of gray, keeps unwelcome noise in.



16. Look inside a modern air-conditioning unit, such as this one, and you will see it has been designed to extract every bit of heat from the flame before exhausting it. Thus you can get greater efficiency at lower cost.



17. Cross sections of gun-type oil-burners show similar mechanical features: a fan for the air and an atomizer for the oil. But the efficiency of the burner depends, as here, on the elements which insure complete combustion.

**I**F, IN addition to heat, we avail ourselves of the other advantages of air-conditioning, we enable ourselves to control the climate as well as the temperature. The relative humidity of the air, for example, has much to do with our comfort. Winter heating tends to dry out the air and if, by humidification, the balance of moisture content is restored, we live in a healthier climate. Similarly, in summer, much of our dis-

comfort on warm days is caused by a superfluity of moisture in the air, and dehumidification can correct this condition to the extent that even in relatively high temperatures we are not uncomfortable. Filters in the conditioner remove dust, dirt and pollen from the air so that we breathe a purer, as well as an ideally tempered, atmosphere at all times. Refrigerating coils may be added if desired.



# BATHROOMS



1. A corner bath, a lavatory with flat, easily cleaned surface, and plenty of built-in space and a 1 piece, built-in toilet with built-up tank feature the convenient, attractive bathroom in the modern style.



2. Complete bathrooms are now available in the form of interlocking wall sections comprising a lavatory unit and bath-shower unit (illustrated above) and a utility unit illustrated in the panel below.



3. A wide range of coloration now permits the choice of bathroom exterior easily in keeping with the architectural style of the house.



4. Latest structural glass tiles are used to decorate the wainscoting and bathtub recess of this pleasing bathroom in West Newton, Mass.

5. Another unit of the interlocking sectional type pictured above. This can be installed separately or in conjunction with the other two units, either in a wall recess or against a finished wall. The water tank and linen compartment are both located in the wall, resulting in better appearance and less disturbance of floor and other room space.



Among the many benefits accruing from traveling in foreign lands, surely one must include the feeling of immense satisfaction on returning to one's own home—and to one's own modern bathrooms. Here we have the essence of that luxury which American ingenuity and industry have made available to all of us. In point of design all fixtures and fittings are perfectly adapted to their several uses; and all of them

are available in such a range of styles and sizes as to enable us to plan our bathrooms in any size and in any decorative scheme that our needs and tastes may call for. And, back of all this charming design and ultra-convenience, we are comfortably aware of an inexhaustible supply of pure water, hot and cold, brought through rust-proof pipes from rust-proof tanks hidden away somewhere below.





6. Colorful, modern bathrooms are no longer confined to large, expensive homes. The illustration above shows an interesting bathroom group including a cabinet lavatory, dressing table and toilet planned for a small house. These units are of a new type and are light in weight.



7. Impermeable structural glass makes this modern bathroom wall and shower stall easy to clean and a permanent pleasure to the eye.



8. An excellent use of contrasting colors in a linoleum type of wall-covering, giving unusual interest and a beautiful surface.



10. The square type of bathtub is easy to fit into the small or oddly shaped bathroom and furthermore it is convenient to use. The shelving sides make excellent seats for the accommodation of foot-bathers or for the impedimenta of the bath, such as soap, brushes, etc.



9. A compact unit that is silent in operation and easy to place in a restricted space in remodeling work or entirely new construction.

IT is wise, when planning a home, to plan for an adequate number of bathrooms and to put into those bathrooms every desired convenience. It is always easier and cheaper to make plumbing installations at the time the house is built than to attempt additions and corrections later. On the other hand, should this not be entirely practicable, an alternative is to run pipe lines as near as possible to where

an additional bathroom may later be installed. It is also good economy to apportion your building budget in such a way as to provide good, heavy fittings of the best materials, and fixtures with good lines and long lasting finishes. Walls and floors, covered in some of the splendid new materials and exemplifying today's attractive color schemes, merit equal consideration with the fixtures.



# KITCHENS



1. A new liquor base which holds 23 bottles and accessories. The honeycomb holds wines and cordials. Drawer and workboard are convenient.



2. Air conditioning has given great impetus to built-in fans that completely remove kitchen odors and keep the cooking center comfortable.



3. The Pompeian red wainscot, black moldings and white upper walls are executed in a wallboard with a polished, impermeable surface.



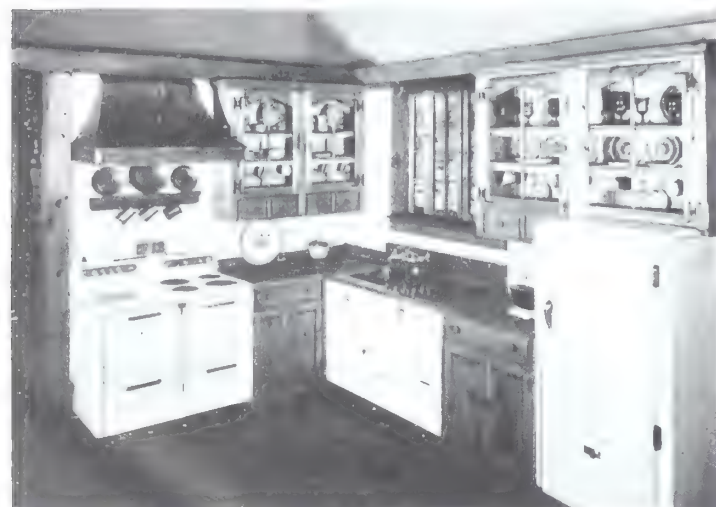
4. Linoleum is used for the floor, counter tops and over the sink in this efficient kitchen of modern design. Note the contrasting border.



5. Outside the recreation room of a large house in Des Moines is this convenient unit kitchen, consisting of dishwasher, sink and electric stove.



6. A cabinet-model, double-drainboard sink of a new light-weight type which is easy to install in the modern kitchen. Ample storage is provided.



7. Electrical efficiency, 1937 model, in a kitchen of interesting Colonial design. The units include a new type of electric range, a sink and dishwasher topped with Monel metal and a new model electric refrigerator.



8. A green and white kitchen composed of two shades of beautiful green structural glass walls, green and white linoleum and white cabinets. Red topped stools, not shown in the picture, complete this interesting scheme.

No room in the home has undergone greater changes in a short time than has the kitchen. If these changes had been in matters of appearance alone it is possible that a great many people who now enjoy modern kitchens would still be clinging to their old ones. But the changes have been fundamental, affecting equipment, appearance, and even the technique of kitchen planning and operation. Doubtless

some part of this revolution has been due to changes in our way of living. The kitchen is no longer a mysterious room, hidden somewhere in the back of the house and seen only by the servants. It is now something of a show-place, always attractive to informal gatherings, yet serving the modern housewife with maximum efficiency and economy. Contrasting colors, used with discernment, add lively interest.





9. A 1937 model gas range equipped with thermostatic oven heat control, griddle plate and left-hand oven with a convenient rack lever.



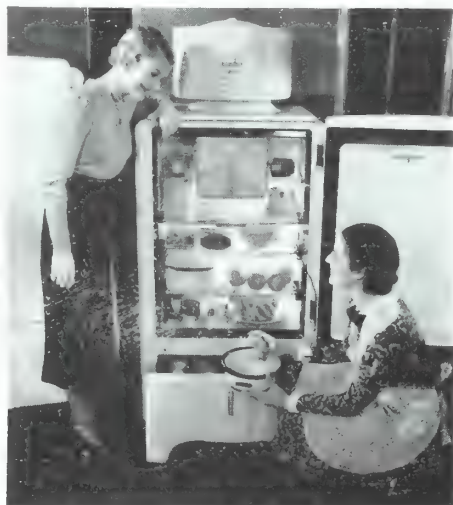
10. Simply sweep your garbage into this sink receptacle and a hidden "disposal unit" magically grinds it to a pulp and washes it away.



11. A gleaming white gas range, heavily insulated to keep the heat in, is equipped with a light and labor-saving, automatic controls.



12. Mechanical refrigerators are no better than their motors. This particular type makes a point of full pressure lubrication to all bearings.



13. Streamlining, in the sense of elimination of details and full utilization of functional space, is attractively evident in the new refrigerators.



14. This extra capacity gas range with six top burners is designed for larger families. Oven and broiler compartments have individual controls.



15. Royal blue agate structural glass panels over the sink and along the wainscoting bring fresh beauty to this kitchen in a residence at Wilmette, Ill. This type of wall covering is easy to clean, strong, non-warping.



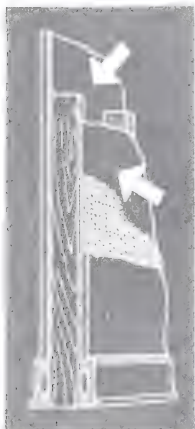
16. Monel metal covers the counter tops and sink in this interesting all-steel home in Pittsburgh. Monel gives a lustrous surface, non-tarnishable, non-breakable and proof against the wear and tear of cutlery and dishes.

NO ONE kitchen plan is ideal for all families. Your architect will find it helpful if you will give him a clear idea of your requirements. How many in the family, as a rule? How many persons working in the kitchen at the same time? Do you like a dining alcove, or "breakfast bar", for hasty or informal meals? These are the sort of facts that will help him in designing your kitchen. Then you have a

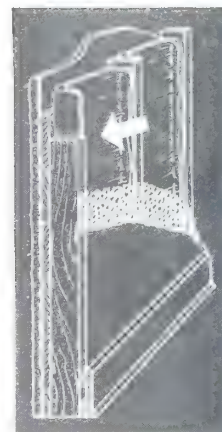
wide choice of possible wall and floor coverings, as shown on these pages, and of various types of refrigerators and ranges. Counter tops and kitchen sinks are available in many materials, colors, and sizes. And there are cabinets, of wood or metal, efficiently designed for every conceivable article used in the kitchen. Small wonder that even the most modest home built today boasts a modern kitchen.



It is common practice now, in the better type of house, to apply insulation over the second-floor ceiling and in the exterior walls. Of the 36 homes published in our February Portfolio of Houses, 22 had insulation both over the second-floor ceilings and in the walls, 10 had it over the second-floor ceilings alone and four, in California, had none. The following notes identify the usual types of insulation employed for residential construction. The sketches show how each is applied to exterior walls. Application over second-floor ceilings is similar, except that the joists, of course, run horizontally.



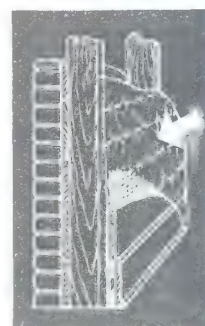
**QUILT:** A loosely felted fibrous mat of eel grass, wood fibre or similar material covered with a layer of moisture-proof paper or fabric. It is supplied in roll form and may be installed in the wall space or second-floor ceiling in several different ways, two of which are shown on this page. At the right we show the quilt tucked into the joists and nailed in place



**BOARD:** Rigid panels of a material such as cane fibre, wood fibre, magnesite, cork, etc., which are light in weight, cellular and usually possessing structural strength. The sketch at the left shows the board type used as an insulating lath on one side of an interior wall and, as insulation, with a metal lath, on the other side. Usual thicknesses are  $\frac{1}{2}$ ",  $\frac{3}{4}$ " and 1". The thicker boards, of course, give the best insulation value



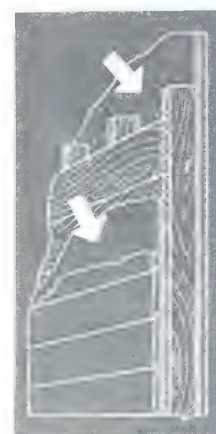
**QUILT:** This sketch shows another common method of applying quilt type of insulation. The quilt here is nailed to the face of the joist, making a dead-air space between the outside wall sheathing and the layer of quilt. A dead-air space, being the poorest transmitter of heat, is the most desirable form of insulation. Every insulating material aims at forming a dead-air space either within itself or in the wall



**BAT:** Generally made of rock wool, glass wool, creped cellulose, etc. Bats are usually wall-thick, that is  $3\frac{5}{8}$ " or 4", and are made in roughly block form. They commonly have a water-proof envelope or backing to help them keep their shape and make them easier to handle. Like quilt they are easily applied over second-floor ceilings and in the exterior walls of houses when they are in the process of construction



**BOARD and REFLECTIVE:** The sketch shows board insulation used between sheathing and siding and as an insulating lath for the interior plaster wall. Reflective insulation consists of a paper-thin foil of metal, usually aluminum, either used alone or backed up with heavy paper or a wall-board. Polished mineral pigment is also used. The foil must face a dead-air space. In this position it reflects the tiny, unwelcome heat waves



**FILL:** A fibrous material such as rock wool or glass wool, or exfoliated mica, for filling the space between inner or outer walls, in second-floor ceilings or under the roof. In granular form it may be used to fill spaces in existing buildings. Its use in bat form has been described above. Fill insulation is wall-thick yet light in weight. With any type of insulation complete weatherstripping is a first requirement



# FOOD

*three times a day*

# AIR

*fifteen times  
a minute*



## CONDITIONED AIR *is as Essential as Pure Food*



### SUNBEAM AIR CONDITIONING

DELIVERS CLEAN FILTERED AIR  
HUMIDIFIED AIR  
CIRCULATING AIR  
HEALTHFUL VENTILATION

WARMS IN WINTER... COOLS IN SUMMER

Food is a vital subject. Yet the air we breathe constantly; the air that should be pure and invigorating, is too frequently neglected. Isn't one as important as the other? Many home owners think so... and they are doing something about it with SUNBEAM Air Conditioning. All winter long, they have uniform heating at the most healthful temperature. And this new kind of air conditioning does more than heat. It humidifies the air... filters out the dust, germs and pollen. And the blower-fan keeps this clean, pure air in gentle circulation.

In summer these SUNBEAM owners get relief by operating the blower to circulate cool night air. Mechanical cooling can be installed at any time.

If you could live in one of these SUNBEAM homes you would quickly learn of many other SUNBEAM advantages... how cleaning is reduced...

how the small inconspicuous wall grilles do not interfere with furniture arrangement. Basement appearance is improved, unit installed out-of-the-way, ducts require little headroom. There are attractive models for homes large or small, new or old, and for the economical burning of any fuel—oil, gas or coal. Send for literature.

THE FOX FURNACE COMPANY  
ELYRIA, OHIO

Division of American Radiator & Standard  
Sanitary Corporation

• Please send me literature on  
SUNBEAM Air Conditioning for my  
PRESENT HOME NEW HOME

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

HG-3-37



# Refreshing as a MOUNTAIN BREEZE

**Y**OU will agree that a mountain breeze is refreshingly cool on a hot July or August day. But Coolness in itself is not Air Conditioning. Imagine, however, the proper degree of Coolness maintained in your own living room, office or industrial plant, and with it the other necessary functions for Summer Comfort. These are De-humidifying, Cleansing, and Circulating. If all four elements function in harmony under the guidance of Minneapolis-Honeywell Automatic Control, you have True Air Conditioning! It's never too early to install year round air conditioning. See your architect, engineer or dealer NOW.

## DON'T GUESS . . . KNOW!

Don't guess about the necessary requirements for True Air Conditioning. They are explained simply and clearly in the booklet, "This Thing Called Automatic Heating and Air Conditioning." Obtain your copy simply by addressing Minneapolis-Honeywell Regulator Company, 2790 Fourth Avenue So., Minneapolis, Minn.



**AIR CONDITIONING**  
ASSURES YEAR 'ROUND COMFORT

*... if ... the System is  
Completely and  
Automatically Controlled by*  
**MINNEAPOLIS-HONEYWELL**

GLACIER NATIONAL PARK

## PLANS FOR OUTDOOR FIREPLACES



FIREPLACE with bar grate contrived in stone wall. This idea, of course, can be utilized for a freestanding outdoor place of stone. grills are shown be

Most of us greatly enjoy cooking and eating out of doors. The strongest memories of camping trips have to do with the odor of wood smoke and the pungent aromas of meats cooked over an open fire.

Each fine week-end sees thousands of picnickers cooking in the open. Favorite places have become so over-run that many of us would rather have our picnic suppers at home. And there are many advantages to an open air eating place at home—comfortable tables and chairs can be provided, real napkins, if you happen to prefer them, drinks really cold, and an assured privacy.

That which is lacking, however, is an outdoor fireplace. But if you have space enough for a bonfire, you have enough for an open fireplace.

Outdoor fireplaces may be as elaborate or as simple as you like. Expensive ones may be built against the side of the house or other buildings, with chimneys leading up over the roof. But you will probably get just as much fun from the simplest little open hearth.

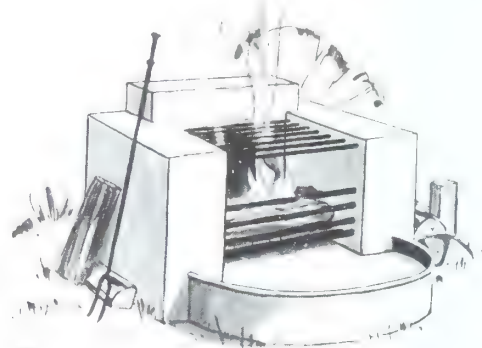
We have shown two very modest fireplaces. One has been built into a stone wall, where it takes up no room at all and becomes a decorative break in the

wall. Owing to the difficulty of setting bars into the rock we have used a bar grate instead of bars for holding the fire. Many people do not know that the fire will burn much better if it is raised off the ground or hearth. For this particular sort of a fireplace we recommend using a grill to be laid at the top opening. Small iron rods can run through an iron strap at each end. If you want a grill which can be placed nearer the coals you can use the same sort with a dip in it. Sketches of both kinds are shown.

Our second example is designed to be set anywhere in the open. It may be built of brick or of cement. Cement would be the easiest for setting in iron rods which are used for the bar grate. If building of brick, use an iron rod and instead of setting in the food use a portable grill as shown for use with the other fireplace.

Of special interest is the semi-circular hearth with its raised edge for holding the ashes in bounds. This was built of iron with a brass top. If built of brick, make the hearth square cornered, and raise the outer course of brick 1½ inches.

HARRY RICHARDSON



CONCRETE fireplace much in the modern manner, although it is guaranteed to broil a steak as well as the good old-fashioned traction. Two types of removable grills are illustrated at left for those who would like to make a similar fireplace of stone.





*Residence designed by Dwight James Baum, Architect, showing use of Anaconda Copper Roofing.*

# *A Copper Roof* that combines all this metal's advantages ... yet is moderate in cost

**Anaconda Economy Copper Roofing** is fire-safe, durable and economical through the years

From "copper headquarters"... has come another contribution to your comfort and security. A roof that "belongs" to the fine home; that will reflect lasting credit upon your judgment in selecting it. A roof that, properly grounded, protects against lightning! A roof—fire-safe, that earns a low insurance rate. A roof that is tight, eliminating moisture and air-infiltration!

This new Anaconda *Economy* Roofing for the home is lighter in weight (10 ounces per square foot), and in narrower sheets. It is rigid... good looking... yet *costs much less* than you would expect! Let us tell you more about it.

## *Anaconda Economy Copper Roofing Offers:*

**Charm and Dignity**—Weathered copper harmonizes with landscaping at all seasons.

**Fire-Safe**—Copper roofing eliminates the spark hazard.

**Lightning Proof**—When properly grounded, protects the structure against lightning.

**Light Weight**—Copper needs no heavy, costly supporting structures.

**Protects Insulation**—Impervious to moisture, copper preserves the efficiency of under-roof cellular insulation. 37195



# *Anaconda Copper*

THE AMERICAN BRASS COMPANY • • • General Offices: Waterbury, Connecticut  
Offices and Agencies in Principal Cities • • • In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.



# Gar Wood

## BALANCED HEATING AND AIR CONDITIONING



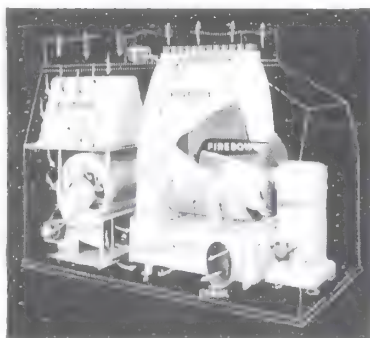
gives you  
**5 great luxuries**  
for the cost of **1** necessity

Home heating is a necessity. And for no more than the cost of operating an ordinary heating plant, Gar Wood air conditioning brings you these five great luxuries—these five modern aids to better and healthier living—

- Air that is warmed to any temperature you select by thermostatic control. No work, no worry, no dirt.
- Air that is constantly filtered to remove germ-laden dust and pollen. A spotless house and a healthier one.
- Air that is humidified to preserve natural body moisture and to keep furniture and woodwork from drying out.
- Air that is evenly circulated in every room. No dead air spaces. No drafts. No overheated or underheated rooms.
- Blower cooling and air filtering in summer. Restful sleep, more comfortable days, relief from hay fever and asthma.

The low cost of all this air-conditioned luxury has been proved by hundreds of fuel cost records. Gar Wood owners talk about their units in terms of highest enthusiasm. They say that Gar Wood oil heat costs less than coal and prove it too, by actual figures.

Let us tell you the inside story of this year round luxury that does so much and costs so little.



*In the efficient Gar Wood unit, everything is coordinated—filters, blower, economizer, oil burner, fresh air and humidifier. Practically all of the heat is extracted and used. You can hold your hand on the smoke stack!*

Air Conditioning Division

GAR WOOD INDUSTRIES, INC., DETROIT, MICHIGAN

Canadian Distributors: Engineering Industries, Ltd.,  
Leaside, Ontario

FREE LITERATURE—SEND THE COUPON

Gar Wood Industries, Inc.  
7931 Riopelle Street, Detroit, Mich

Send literature describing your heating and air conditioning units

For oil heat ☐ For gas heat ☐

Name \_\_\_\_\_

Street and No. \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



MANUFACTURERS OF OIL FURNACES—GAS FURNACES—BOILER-  
BURNER UNITS—OIL BURNERS—OIL FIRED WATER HEATERS

## BUILDING BOOKLETS

What do you know about roofing—insulation—air conditioning? Can you design a perfect kitchen—beautify a bathroom? Experts have packed a libraryful of help and inspiration in the booklets reviewed here. Write to the addresses given for those you'd like to have. Most of them are free.

### Air Conditioning & Heating

**B1. THIS NEW COMFORT** will help you to understand exactly what the modern air-conditioning system can do for a home—make it proof against wind and weather—provide warmth without work—and all-year indoor fresh air. AMERICAN RADIATOR CO., DEPT. HG-3-37, 41 W. 40th STREET, NEW YORK, C.R.

**B2. THE PURGE** of burning boiler uses a 5-way heat travel system to get "more heat from the same amount of oil." A glimpse of the interior shows the important features of this modern, completely automatic boiler. FINE BOILER ROOMS CORP., DEPT. HG-3, 701 NICHOLS AVE., SYRACUSE, N. Y.

**B3. FASTER HEATING** (this folder) will tell you how to get "more heat from the same amount of oil." The trick, according to the booklet, is to have a thin 1/4 inch film of water between zigzagged walls of steel tubes, heated and a pre-heating water jacket with greater capacity (this cools slowly). The sum total is the specially developed water film flash boiler for your oil heat system. WATERFILM BOILER CO., DEPT. HG-3, 1110 OGDON AVE., ELIZABETH, N. J.

**B4. AIRE-FLO AIR CONDITIONING** is the answer to the "how to" of what you can expect from a home air-conditioning system today. It describes the Aire-Flo system that can be brought into your home with a minimum of expense. The booklet is free. AIR-FLUORIDE CO., DEPT. HG-3, MANASSAS, VA.

**B5. MOUNTAIN FRESH** (oil burner) Climate at Home is merely a way of saying that you can condition the air—cool, heat, clean and circulate it as you please. This booklet describes the Sunbeam Air Conditioning Unit. THE SUNBEAM CO., DEPT. HG-3, CLEVELAND, OHIO.

**B6. FULL OIL FACTS** (oil burner) is not a technical manual, but a booklet that tells you, by really knowing something about the fuel you put into it. It's non-technical and full of information. PETROLEUM HEAT & POWER CO., HG-3, STAMFORD, CONN.

**B7. AUTOMATIC HEAT** and control gives you accurately controlled temperature and accurately controlled coal consumption. Here's the story of the exclusive features which make it possible. THE REYNOLDS CO., DEPT. HG-3, 19 RECTOR ST., NEW YORK, C.R.

**B8. TRANE SYSTEMS** of heating and air conditioning provide modern homes with a steady supply of properly conditioned air, heated or cooled, humidified or de-humidified, and cleaned. Whether you're mechanically inclined or not, you can grasp this description of how it's done. THE TRANE CO., HG-3, LA CROSSE, WIS.

**B9. HOW TO ADD A ROOM TO YOUR HOME** gives many original suggestions for interesting rooms from which to select the one you can build in your basement. (To make space you need only switch from old-fashioned heating equipment to Williams Oil-O-Matic heating and/or air conditioning.) WILLIAMS OIL-O-MATIC HEATING CORP., HG-3, BLOOMINGTON, ILLINOIS.

**B10. GAR-WOOD AIR-CONDITIONING GUIDE** is an introduction into the theory, science and practice of air-conditioning installation and operation. It teems with facts, figures, charts and explanatory sketches! GAR WOOD INDUSTRIES, INC., AIR CONDITIONING DIV., 7931 RIOPELLE ST., DETROIT, MICHIGAN.

**B11. HEATILATOR** tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room, instead of toasting your face while your back freezes. It is really a form around which any sort of fireplace can be built!

HEATILATOR CO., DEPT. HG-3, 60 BEECHTON AVE., SYRACUSE, NEW YORK.

**B12. BURNHAM HOME HEAT HELPS** assist you in deciding which air heating system is best suited to individual needs. It expresses an impression of the various types of heating systems and the burning of various types of BURNHAM BOILER CORP., HG-3, TRAVERS, N. Y.

**B13. THIS THING CALLED AUTOMATIC HEATING AND AIR CONDITIONING** is a very informative booklet for the home owner. It explains the operation of the Thermostat and oil burner, gas burner and stoker controls. Several pages of illustrations and text are devoted to air conditioning. MINNEAPOLIS-HONEYWELL REFRIG. CO., DEPT. HG-3, 2790 FOURTH AVE., MINNEAPOLIS, MINN.

**B14. AUTOMATIC COAL BURNING** its best means burning less coal, and getting 24-hours-a-day comfort. This folder shows the Fire Tender—complete stoker-boiler unit, a furnace, a compact stoker designed by the American Radiator Co. for full automatic operation. HOLCOMB & HOKE MFG. CO., HG-3, INDIANAPOLIS, IND.

**B15. WESTINGHOUSE AIR CONDITIONING** explains by photographs, grams and descriptions, the operation of a Movable Unit. It is self-contained in all-metal cabinet, with a walnut finish, in height, the cabinet may be placed behind a window. WESTINGHOUSE ELECTRIC MFG. CO., HG-3, MANSFIELD, OHIO.

**B16. IF YOU BURN COAL**, you can have automatic heat and year 'round air conditioning with the modern coal-burning conditioning furnace described in this let. It saves fuel by stoking efficiently by using low priced types of coal! HEINER NELSON, DEPT. HG-3, MOLINE, ILL.

**B17. BUILD FOR THE FUTURE.** Advice comes from the maker of a "custom-made" air conditioner, which is factory engineered and fabricated, but is also coordinated at the factory into a stream unit that exactly suits the needs of your house. Learn from this booklet how it works—and what it does. THE REYNOLDS CO., DEPT. HG-3, 19 RECTOR ST., NEW YORK, C.R.

**B18. THE CARRIER WEATHER MAKER** "manufactures weather" for home all the year 'round. Learn from this amply illustrated booklet of more than 100 interesting pages exactly how it works—and what it does. CARRIER CORP., DEPT. 142, FRELINGHUYSEN AVE., NEWARK, N. J.

**B19. OIL-EIGHTY AUTOMATIC** modern streamlined steel boiler that lines with any oil burner to give you complete heating unit, as efficient as its brothers—the Fitzgibbons boilers that ply more-heat-per-gallon-of-fuel for buildings. FITZGIBBONS BOILER CO., DEPT. HG-3, 101 PARK AVE., N. Y.

**B20. ROMANCE OF INTERNATIONAL ADVENTURE** is a "round-the-world" showing some of the fine homes equipped with Gilbarco oil burners and air conditioners. It's enlivened, too, by a pertinent bit of history—and an introduction to various Gilbarco models to equip your home or modernize your present one. BERT & BARKER MFG. CO., DEPT. 1, SPRINGFIELD, MASS.

**B21. INTERNATIONAL "FUEL Saver"** is a booklet of pocketbook interest to anyone planning a new heating system—it tells the internal workings of a steam burning boiler that aims to save home owners 20% in fuel, by means of a system of water tubes, directly in the path of the gases. THE INTERNATIONAL BOILER WORKS CO., HG-3, EAST STROUDSBURG, PA.

(Continued on page 1-00)





*The natural human urge to build a home possesses most of us at an early age. Today, home building is a thrilling adventure, for new materials and fresh architectural thinking add breathless interest to the realization of your childhood dreams.*

## The Houses That Jack Built...



**THE HOUSE THAT JACK BUILDS TODAY** is more than a house... in the hands of the architect, using new and improved materials it becomes—a HOME, a comfortable, economical, practical home.

In actual practice, the guiding genius of architectural skill effects savings, both in original cost and upkeep. With knowledge born of experience the architect weaves modern materials and new structural usage into today's pattern of a home.

And in this modern home, the trend is toward the use of more and more glass, both as a building material and a decorative means. Sparkling corner windows that banish shadows—Ample mirrors that brighten and widen rooms—Double glazing that

is so essential to successful air conditioning—Mirrored panels—Glass doors—Mirrored table tops. These and countless other uses bring a distinctive and stimulating beauty to even the most modest dwelling.

This new importance of glass is only one of the many radical changes that have come about during the past few years. That is why the skilled architect and dependable builder, working together with new methods and materials, give you your best assurance of permanent satisfaction in

your home and lasting value in your building investment. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

...

**NOVEL USES FOR GLASS**, both decorative and practical. A glass pushplate on the door to the kitchen never tarnishes. Glass drawer fronts on a closet chest; you can tell at a glance what each drawer contains. A Vitrolite glass top for the kitchen table; both sanitary and practical. Many other practical suggestions which utilize the sparkling beauty of glass will gladly be suggested if you will consult your decorator or local L·O·F Glass Distributor.

# LIBBEY · OWENS · FORD



## QUALITY GLASS



# Did you live in a SIEVE this Winter?



MELTED SNOW on roof (at left) proves uninsulated house literally leaks heat like a sieve. Note snow does not melt on insulated house.



This Book FREE

If your house isn't insulated the J-M way, it's leaking health-giving warmth and comfort, as well as precious fuel dollars. Send for this free book which tells the fascinating story of J-M Rock Wool Home Insulation.

**(COLD, DRAFTY ROOMS THIS WINTER?** Expensive fuel bills? That's because heat leaked out of your house through sieve-like walls and roof. And that means hot, stifling rooms this summer.

Send for free J-M book which tells how J-M Rock Wool Home Insulation, blown into hollow walls and attic spaces, gives year-round comfort—makes rooms up to 15° cooler in hottest weather—reduces fuel bills up to 30%.

It is fireproof. Will not decay or corrode. Scientifically installed by a pneumatic process; no "thin spots." Will not settle. Unaffected by atmospheric conditions.

Mail the coupon below for the FREE BOOK that describes its advantages. AND REMEMBER—you can finance your Johns-Manville Rock Wool Home Insulation with convenient monthly payments under the terms of the Johns-Manville Million-Dollar-to-Lend Plan.

## Johns-Manville

**FUL-THICK ROCK WOOL**  
**Home Insulation**

MAIL COUPON FOR FREE BOOK

JOHNS-MANVILLE, Dept. HG-3, 22 East 40th St., New York

Send FREE illustrated book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home (for new construction—please check).

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## BUILDING BOOKLETS

(CONTINUED FROM PAGE 148)

**B22. RENOIL** is an oil burner made by engineers who have been building oil burners for more than 15 years. Besides its dependability, its chief claim upon your interest, as explained in this descriptive leaflet, is its method of achieving an extremely hot flame with low fuel consumption. RENOIL, Inc., HG-3, BUFFALO, N. Y.

**B23. RICHARDSON OIL BURNING BOILER** is one of those to investigate before you make any heating installation. It's "open for inspection" in this booklet, which gives you an inside view of its workings, and includes complete technical data for your plumbing engineer. RICHARDSON & BOYSTON Co., DEPT. HG-3, 244 MADISON AVE., NEW YORK CITY.

**B24. HOFFMAN CONTROLLED HEAT** with Air Conditioning. In 5 interesting chapters, this booklet makes thoroughly clear what air conditioning is, what types you can choose for your home, and just how the effective Hoffman system works. HOFFMAN SPECIALTY Co., Inc., HG-3, WATERBURY, CONN.

**B25. BEAUTY IN HEATER ENCLOSURES** takes up a problem of first rate importance in the designing of a fine home—the combination of beauty with efficiency in the visible portion of a heating system. It shows handsome grilles in period styles, and modern convectors to hide behind them. MESSING MFG. Co., DEPT. HG-3, 1001 17th St., ROCKFORD, ILL.

**B26. AIRTEMP PRESENTS** an efficient boiler burner that designed for maximum heat and minimum cost. This Chrysler product, and its companion pieces, the Airtemp oil and gas fired winter conditioners, are described in leaflets that tell you the story of their efficient, automatic operation. AIRTEMP, Inc., HG-3, DAYTON, OHIO.

**B27. COMFORT IS IN THE AIR** when you condition your home for Summer or Winter (or both) with Bryant gas fueled equipment. If you're "shopping" for silent, modern heating or conditioning systems, send for this. THE BRYANT HEATER Co., DEPT. HG-3, 17825 St. Clair Ave., CLEVELAND, OHIO.

## Bathroom & Kitchen Equipment

**B28. FOR BETTER LIVING**, G.E. invites you to "see what the kitchen and bathroom life" is like, showing such perfect electrical kitchens that you'll want for the first time to stay in and enjoy the kitchen! GENERAL ELECTRIC INST., DEPT. HG-3, NELA PARK, CLEVELAND, OHIO.

**B29. MONEL METAL** in the Modern Kitchen is a booklet of inspired ideas and practical plans for the finest of modern kitchens. With before-and-after photographs, cost estimates, and a "thumb-nail history" of monel metal. THE INTERNATIONAL NICKEL CO., DEPT. HG-3, 73 WALL ST., N. Y. C.

**B30. THE METALCRAFT LINE** is a booklet of modern kitchen cabinets, beautifully finished in a durable glossy enamel in white or colors. They offer an easy method of remodeling an old kitchen. EXCEL METAL CABINET Co., Inc., DEPT. HG-3, 141 PARK AVE., NEW YORK CITY.

**B31. ROPER GAS RANGES** have many interesting features which provide cooler kitchens, cleanliness, economy and speed. You will be interested in seeing the "Waterless" cooking chart which accompanies the booklet. THE GEORGE D. ROPER CORP., HG-3, ROSELAND, ILL.

**B32. MODERN BATHROOMS FOR OLD** takes the much-neglected, drab old bathrooms, and shows how to make them cheery and modern without expending a fortune. A colorful Church Sani-Seal is an inexpensive starting point. C. F. CHURCH MFG. Co., HG-3, HOLYOKE, MASS.

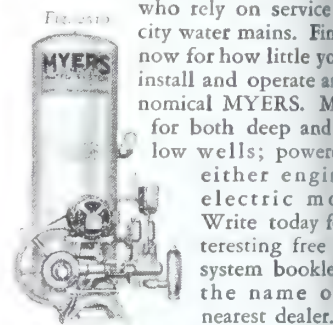
**B33. CRANE KITCHEN GUIDE** will turn you into an expert in the scientific planning of a modern kitchen! It's complete—starting with the principles of planning, and getting down to the brass tacks of actual diagrams and measurements—and sketches of many perfect kitchens. CRANE Co., DEPT. HG-3-37, 836 S. MICHIGAN AVE., CHICAGO, ILL.

**BABY loves**  
*hear the water splash*

**RUNNING WATER**  
YOUR FAMILY DESERVES IT

**...YOU will appreciate MYERS Economy!**

**FOLKS** who enjoy the comfort and convenience of a MYERS Water System in their homes, soon learn that they can afford to use plenty of water any time they want. MYERS Water Systems are so fully well built as well as so reliable. Their economy of operation furnishes running water at the lowest possible cost per gallon. MYERS users frequently discover that water actually costs them less than it does their friends who rely on service city water mains. Find out now for how little you can install and operate a nominal MYERS. Most for both deep and low wells; power either engine or electric motor. Write today for interesting free system booklet the name of your nearest dealer.



## Sump Pump for Cellar Drain

For keeping cellars and basements perfectly drained at all times. Consists of silent centrifugal pump, operated by electric motor. Absolutely dependable and entirely automatic in action. Starts whenever water enters drain pit or sump. Stops when water has been pumped out. Low in cost; easily installed. Circular will be sent on request.

## Summer Air Conditioning

Where cool well water is available, it is possible to accomplish summer air conditioning at costs much lower than where other methods of cooling air are employed. Correspondence invited from those who may be interested. Will be pleased to supply informative data.

**The F. E. Myers & Bro.**

40 Orange Street, Ashland, Ohio

"Pump Builders Since 1870"

**..MYERS**

The F. E. Myers & Bro. Co.

40 Orange Street, Ashland, Ohio

Send free information on: Water Systems

Sump Pump . . . . . Air Conditioning

Name \_\_\_\_\_

Address \_\_\_\_\_

**WATER SYSTEMS**





# DON'T SUPPLY YOUR OWN RADIANT HEAT

WHEN YOU BUY AIR CONDITIONING

Guarantee your **P.C.**  
(PERSONAL COMFORT)  
with Air Conditioning + Radiant Heat

• The chief characteristic of the sun is the intensely personal nature of its warmth... and now you can get it INDOORS as well as OUTDOORS.

Instead of Impersonal Heat that rises away from you, Radiant Heat, like the Sun itself, makes your **Personal Comfort** the object of its instant, constant attention.

Unlike ordinary systems, which merely circulate the air, clean the air and humidify the air, American Radiator Air-Conditioning also ADDS the sun-like vitality of RADIANT HEAT.

Flowing from concealed new-style radiators beneath the window, Radiant Heat reproduces for you the sun-like radiance on the other side of the window... the heat that health is made of!

Radiant Heat shadows your every movement with millions of invisible rays, wards off floor

drafts and colds, won't desert you for the ceiling, and gives you sun-conditioned heat in an air-conditioned home.

Isn't it wiser to install the one air-conditioning system of which Radiant Heat is an integral part? ... the system that not only circulates, cleans and humidifies the air, but vitalizes the air with the life-giving radiance of the Sun?

American Radiator Air-Conditioning includes Radiant Heat... rendering you four kinds of service instead of three... and only this system can give you the 45 years' experience that has made

**AMERICAN & IDEAL**  
RADIATORS & BOILERS

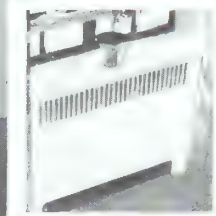
the world's highest standard of heating perfection.

Fits any kind of home... suits any kind of budget... burns any kind of fuel... call your heating contractor... and mail this coupon... NOW.

## New AMERICAN RADIATOR CONDITIONING SYSTEMS

### THE NEW ARCO RADIANT CONVECTOR

Not to be confused with enclosed radiators, this new, scientific radiator adds RADIANT HEAT to your **Personal Comfort**.



BRING IN FRESH AIR • ADD HUMIDITY • CLEAN THE AIR • CIRCULATE THE AIR • GIVE SUN-LIKE RADIANT HEAT • WARM EVERY ROOM EVENLY • SUPPLY YEAR-AROUND DOMESTIC HOT WATER

### AMERICAN RADIATOR COMPANY

DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

43 West 40th Street, New York, N. Y.

Send your free book, "This New Comfort", telling how I can get more P. C. from air conditioning.

Name \_\_\_\_\_

Address \_\_\_\_\_

City or Town \_\_\_\_\_

© A. R. Co. 1957

State \_\_\_\_\_

Home \_\_\_\_\_



# 1937's SMARTEST HOMES *will be firesafe, economical* CONCRETE



*One of Detroit's many attractive concrete homes. Albert Bill, builder.*

There's no longer the slightest reason why you should be satisfied with a 1915 model home, with its high depreciation, lack of rigidity, fire-safety and other essential home values. Of course, you want thoroughly modern construction—and you can have it, with concrete.

#### What IS a concrete home?

It is a home built with walls and partitions of concrete masonry or reinforced concrete; it has concrete floors and a firesafe roof. Such a home is tremendously strong and rigid; fire-resistant; and safe against the attacks of storm, termites and decay. It may be of any size; any architectural style, Cape Cod to California Ranch House; any color or surface texture.

#### What is COST of a concrete home?

Surprisingly low! The walls and floors are a small part of any complete house. Hence building with concrete adds only a very few dollars

a month to the payments on an average house, compared with ordinary non-firesafe construction. Low maintenance, slow depreciation and high resale value may turn a small extra first cost into an actual saving. A concrete home costs less to own.

#### How can I get a concrete home?

1. Ask a nearby concrete products or concrete contractor for names of architects and builders experienced in concrete.
2. Tell the architect you select that you want concrete walls, floors and a firesafe roof.
3. Have your plans figured by one of the rapidly growing number of builders or realtors who have built concrete homes who are specializing in this type of construction. As a rule you will get the best bid and the best job from a builder experienced in concrete construction. Let not shake your determination to obtain the value for your home-building dollars in today's market... *A Firesafe Concrete Home*

You'll find helpful suggestions and 55 selected designs in book "Designed for Concrete." Send it today.

## PORTLAND CEMENT ASSOCIATION

Dept. 3-20A, 33 W. Grand Ave., Chicago, Ill.



*A Hodgson House in Massachusetts*

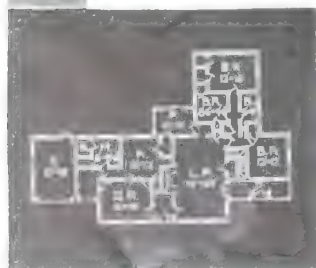
## I DIDN'T KNOW A PREFABRICATED HOUSE COULD LOOK LIKE THIS!

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## BUILDING BOOKLETS

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**B42. THE IMPORTANCE OF BUILDING PAPER** is a compact little booklet on the how and why of Sisalkraft... something worth looking into, if you're doing any sort of building. For it tells you the dozens of helpful ways to use this remarkably strong waterproof and windproof paper. THE SISALKRAFT CO., DEPT. HG-3, 205 W. WACKER DRIVE, CHICAGO, ILL.

**B43. POWER PUMPS** and water systems to supply economical running water to suburban or country homes, big estates or country cottages are described in detail in the Myers catalog, which gives the story of price and performance. THE F. E. MYERS & BROS. CO., HG-3, ASHLAND, O.

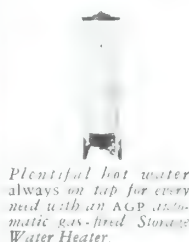
**B44. SNUG HOMES OF FRIENDLY WOOD** is a valuable portfolio of plans for attractive small houses—with architects' plans and elevations, cost estimates, and authoritative information on construction methods. It also illustrates types of wall paneling and fine interior trim to be had in pine. Price is \$1.00. ARKANSAS SOFT PINE BUREAU, HG-3, LITTLE ROCK, ARK.

(Continued on page 152)

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B. P. Crillenden, Shreveport, La.*



*The New Haven Copper Co., Est. 1849, Seymour, Conn.*

## (Continued from page 151)

**B45. COPPER, BRASS & BRONZE** in the Home shows the benefits of rust and how the modern home owner avoids them by using copper or brass for water pipes and boilers, for roofs and screens, for heat radiation and for damp-proof floor and wall linings. THE AMERICAN BRASS CO., 116 N. WATERBURY, CONN.

**B46. WHAT TO DO ABOUT REMODELING** suggests the replacing of rusty water pipes with copper and brass piping—screening windows with bronze and copper rust-proof screen cloth and the introduction of chromium plumbing fixtures into your bathroom. CHASE BRASS & COPPER CO., HG-3, W. HARTFORD, CONN.

**B47. PAINT AND GLASS IN YOUR HOME.** A Technocratic New Look! A home improvement and decoration, filled with illustrations and practical suggestions—overflowing with ideas for new color effects and modern treatments using mirrors and glass. **P. J. COHEN, PAINT & GLASS CO., 1000 N. BEECHER, PITTSBURGH, PA.**

**B48.** THE STORY OF AMERICAN WALNUT is a beautifully illustrated brochure, by a professor of forestry and a decorator—a combination that results in an absorbing story of the properties, history, uses, and value of Walnut, with pictures of fine traditional and modern furniture. AMERICAN WALNUT. By J. H. DILLON. 1967. Pp. 100. \$1.50. A. C. GORDON CO., INC.

**B49. WESTERN PINE CAMERA VIEWS** show the versatility of Western Pines—the beauty of their grain and texture—their uses in mouldings, carvings, stairs—their protection against the weather. It is a portfolio of fine photographs, of great interest and assistance to the home builder or remodeler. Western Pine Association, Inc., Portland, Ore.

**B50. MODERNIZE YOUR KITCHEN**  
AND BATH. H. H. GARDNER, JR.  
uggestions—with photographs of characterful  
modern rooms, in which Upson Fibre-Tile  
is used for bright and cheery walls. THE  
UPSON COMPANY, Dept. B, New York

## Floors & Floor Coverings

**851. BUILDING COLOR SCHEMES FROM THE FLOOR** is a 20-page booklet containing 100 charming color schemes for every room in your house. Its sketches of many actual rooms with smart linoleum floors will help you work out your own decorative schemes. Text by **JOHN G. COLEMAN**, Inc., and **JOHN L. TAYLOR**, N. Y.

**B52. AZROCK CARPET TILE**, showing home and commercial installations of the modern floor material, lays special stress on the fact that it is fire resistant (a burning cigarette shows no permanent stain). It is moisture proof; it insulates against heat and cold; it is resilient. And it comes in richly textured colors. **VALDE ROCK ASSOCIATED CO., INC.**, 116-3, SAN ANTONIO, TEXAS.

**B53. OAK FLOOR.** Problems of laying finishing and care of fine oak floors are authoritatively dealt with in a little booklet that's good to have whether you are planning to put in new floors, or merely giving right care to your old ones. NATIONAL OAK FLOORING MFG. CO., 1101 N. Dearborn St., Chicago, Ill. 60610. Price, \$1.00.

**B54. GAY FLOORS** for Basement Playrooms offer a problem that's solved by Acotile, which can be laid in all sorts of colorful patterns, right over cement that comes in contact with the ground. See some of the colors, and the attractive floor designs in this booklet. **ARMSTRONG CORK PRODUCTS Co.** HIG-3 LANCASTER, PA.

## Insulation

**B55. SEALED HOUSE INSULATION** is a photographic study of an important problem—telling surprising facts—showing how to save fuel while keeping the house temperature comfortable in all seasons, with a half

as much heat as a 17-inch thick wall of brick. **WOOD CONVERSION CO., DEPT. HG-3**  
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**B56. WHAT THE CELOTEX GUARANTEE MEANS** is a most interesting new addition to the insulation story. It shows you what Celotex is guaranteed to do and not to do, for the life of the building—not merely to stay put, but to maintain its efficiency and resist rot, water, and termites. THE CELOTEX CORP., HG 3-37, 919 N. MICHIGAN AVE., CHICAGO, ILL.

**B57. COMFORT THAT PAYS FOR ITSELF** is an efficiency story, showing in graphic pictures the actual savings brought about by treating your house to a heatproof, fireproof blanket of rock wool—and your family to greater living comfort in all seasons. **JOHNS-MANVILLE, DEPT. HG-3, 221 40TH STREET, NEW YORK CITY.**

**B58. BUILDING FOR THE FUTURE** is a valuable book for anyone planning to build or remodel, for it explains the Insulite Wall of Protection that insulates as it builds—giving beautiful interior effects and at the same time resisting the passage of heat. **THE INSULITE CO., HG-3, MEXICO, D.F., MEXICO.**

**B59. BUILD WARM HOUSES** tells you the needed details about a quilted wrap around your house (within the walls) that is efficient, sound deadening and that went to the Arctic and the Antarctic to protect the huts of famous explorers. See **ELL CABOT, INC., DEPT. HG-3, 1201 OLYMPIA BLVD., BOSTON, MASS.**

**B60. SHUT WINTER HEAT IN . . .** in shut summer heat out . . . says this leaflet—the fuel-saving and comfort-insuring properties of Capitol Rock Wool. In the simplest of diagrams it shows how to turn your house into a perfect “thermos bottle” in its resistance to the passage of heat or cold.

THE SHAW-WALKER FIBRE & SPINNING CO., DEPT. 100, 125 NATIONAL BANK BLDG., BALTIMORE, MD.

**B61. HOMOSOTE** is a weatherproof in-  
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 small home, a summer camp, cabin,  
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 because it comes in big sheets . . . and it  
 has withstood every weather test. This leaflet  
 will give you the facts. **AGASOTE MILL BOARD**  
**Co., DEPT. HG-3, TRENTON, N. J.**

## Doors & Windows

**862. HOW TO ACHIEVE WINDOW BEAUTY** in different types of architecture is told in a portfolio illustrated with photographs of homes—showing the charm, adaptability and convenience of wood casements. It's a valuable booklet, full of practical information on styles and mechanical features. **ANDERSEN FRAME CORP., HGBAYPORT, MINN.**

**B63. CURTIS WOODWORK** designed to build lasting beauty into a home includes the Silentite Pre-fit windows that assure year-round comfort; beautiful doors for every type of architecture and interior; kitchen units—modern and complete to the last detail. It's a profusely illustrated and most inclusive booklet, made practical with accurate descriptions and measurements. CURTIS COMPANIES SERVICE BUREAU, DEPT. HG-1, CURTIS BLDG., CLINTON, IOWA.

**B64. THE GARAGE DOOR THAT OPENS UPWARD** is a modern idea—available for any garage—old or new. Start it upward with a pull of the hand—downward with a jerk at a cord. Or operate electrically. Read about this new door that never snowbound, never in the way. **THE KINNEAR MFG. CO., DEPT. HG-3, 3000 FIELDS AVE., COLUMBUS, OHIO.**

**B65. CLOSE THE WINDOW**—but how if it is an out-swinging casement type located over a kitchen sink? The average housewife's arms don't reach that far. Here at whatever casement windows are used, the basic casement hardware is necessary, an item too often overlooked in building.



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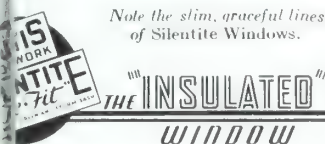
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## BUILDING BOOKLETS

**B66. THE LIGHT SEALAIR** is an illuminating booklet on a new type of window that comes completely assembled—a frame of aluminum or bronze, operating at the touch of a finger—weather tight, and proof against rust, swelling, sticking or rattling! KAWNEER COMPANY, HG-3, NILES, MICH.

**B67. PERMATITE WINDOWS** of bronze and aluminum, both casement and double-hung—offer many new and exclusive features. They are weathertight, suitable for air-conditioning; rattlerproof, dustproof, rustproof, moderate in cost. Write for booklet 11, GENERAL BUILDING CORPORATION, 7419 TENTH ST., LONG ISLAND CITY, N. Y.

### Paint

**B68. THE LITTLE WHITE BOOK** is a book of white houses, including many which are prize winners. Interesting, too, is the story of Cabot's Collopakes which are suitable for all kinds of surfaces including wood, brick, plaster, stucco and cement. SAMUEL CABOT, INC., DEPT. HG-3, 1111 OLIVER STREET, BOSTON, MASS.

**B69. THE HOME DECORATOR** contains a fascinating booklet of color schemes for every room in the house, with pages of clear and readable instructions on the right way to paint. You'll be clever and expert when you've read its complete story on how to treat furniture, walls, floors, roofs and exteriors. THE SHEPHERD WILLIAMS CO., HG-3, CLEVELAND, OHIO.

### Roofing

**B70. HOMES OF ENDURING BEAUTY.** Gay with color and chock-full of information and ideas is Weatherbest's book of homes. For those who are building, or remodeling an old house to give it new life and charm, it shows what can be done with stained shingles cut from the heart of giant red cedars. WEATHERBEST CORP., DEPT. HG-3, 772 MAIN ST., N. TONAWANDA, N. Y.

**B71. A PORTFOLIO OF CENTRAL HOME** presents the photograph and floor plan of more than a dozen charming homes of as many different types—all using red Cedar shingles for roof or side walls, or both. It will tell you what you want to know about shingles, and supply ideas and inspiration for building or remodeling. RED CEDAR SHINGLE BUREAU, HG-3, SEATTLE, WASH.

**B72. RADIANT BEAUTY** Year after Year... gives you some charming color schemes for the exterior of your house—some helpful pointers on painting and a word on the penny-wise and pound-foolish treatment that some people give to walls and roofs. CREO-DIPT CO., INC., HG-3, N. TONAWANDA, N. Y.

**B73. THE NEW GOTHIC and TIMBER-TEX** shingles are described in an illustrated leaflet, giving you an idea of the interesting new colors and textures in roofing that are available today. The one type has a grain-like aged cypress. The other is used in random widths and with staggered butts for individuality. Both are ageless and fireproof. THE RUBEROID COMPANY, DEPT. HG-3, 500 FIFTH AVENUE, NEW YORK CITY.

**B74. BEAUTY WITH PERMANENCE** is the theme of the story of Kenmar copper shingles. As easy to lay as wooden shingles, they have the age-old beauty of copper. As to cost, since they have the virtue of living longer than the house itself, with no repairs needed, they also have the virtue of economy in the long run. THE NEW HAVEN COPPER COMPANY, DEPT. 22, SEYMOUR, CONN.

**B75. OLD ENGLISH THATCH** explains how you may have an English cottage or country home with a thatched roof that combines old-world charm with modern insulating and fireproofing qualities. THATCHED ROOF MANUFACTURING CO., HG-3, STAMFORD, CONN.

**B76. ARE YOU GOING TO BUILD OR REPAIR?** Here's information on new colors, textures and qualities in roofing shingles, siding and other important building materials of excellent quality and design. Let this booklet bring you up to date. BIRD & SON, INC., HG-3, EAST WALPOLE, MASS.

(Continued on page 155)

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Automatic Coal Heating gives luxurious warmth at low cost!



Here Iron Fireman cut fuel bills in half

Walter M. Jones, West Orange, N. J., saved 57% on his fuel bill—but this is only one of the many thousands of cases of Iron Fireman's amazing economy.



Walter M. Jones

Walter M. Jones installed an Iron Fireman burner in the above house in 1934. "For the first time," he says, "this house was satisfactorily heated."

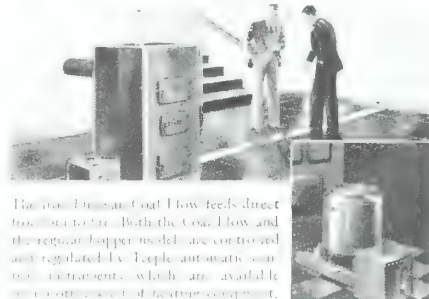
His Iron Fireman fuel cost averaged \$123.37 a year. The average before installing Iron Fireman, when the furnace was hand-fired was \$287.50—a yearly fuel saving of \$164.13 with Iron Fireman, plus the advantages of steady, even, automatic heat. In 5 years these savings amount to more than \$800—in 10 years to more than \$1,600.

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"But these economies are of minor importance," says Mr. Jones, "compared with the convenience, dependability and sense of security with Iron Fireman heating."



YOU should have—you *must* have modern, automatic, self-regulating heat. Don't go through life another year without it. But in getting automatic heat—in freeing yourself from the burden of furnace tending—don't saddle yourself with high fuel costs for life. Install an Iron Fireman automatic coal burner which gives you the finest automatic heating money can buy. Iron Fireman fuel costs considerably less than hand-fired coal, and so much less than gas or oil that the saving is amazing. Get a cost comparison for your own particular job. Any Iron Fireman dealer can show you how. Iron Fireman savings for one year are considerable. Over a 5, 10 or 20 year period they amount to a sum no one can afford to waste.



The Iron Fireman Coal Flow feeds direct from the street. Both the Coal Flow and the regular hopper model are controlled and regulated by Triple automatic control instruments, which are available in a complete set of heating equipment.

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## CHECK LIST FOR STYLE

**EDITOR'S NOTE:** Before work begins on the actual designing of a house—or at least before it has progressed beyond the preliminary stage—the home builder should be able to assume the rôle of critic and pass judgment on the quality of style and general character of the home he has in mind. In this connection, we have noted some paragraphs contained in a book which will appear shortly, *More House for Your Money*, by Elizabeth Lucas and Dorothy Gordon. So closely do their observations coincide with our own, that we have secured the authors' permission to pass them on to our readers:

Pleasure springs from the element of beauty which, intangible as it may seem to most of us, can be picked out instantly by a discriminating eye. Nothing you can do will insure it in the hands of an inadequate artist; still, there are some mistakes which can be avoided, some generalities which apply to all types of architecture. As a practical aid to quick discrimination between good and bad home architecture (by no means a complete guide), we have prepared the following questions which may prove helpful in judging the house you are planning.

1. Will the house fit its site? Will it nestle so closely to the ground that it looks squat and unimportant, or will it perch so high that it seems temporary, as if it did not really belong there?

2. Will it have an approach, either a sidewalk or a drive, that will add dignity and drama—or is its layout so involved that the approach will be devious and detract from the house itself?

### HARMONY OF STYLE

3. Will it mingle decently with its neighbors? Too wide a discrepancy between the style of a house and the prevailing style of the neighborhood can spoil its dignity. Some communities such as Country Club District, Kansas City, present but one kind of architecture in some of their streets, creating an impression of well-knit and pleasant unity without monotony. There is wisdom in this, wherever possible. The clean, well-proportioned, honest lines of a Modern house make a traditional house seem cluttered up and messy in comparison; or, to put it the other way, the traditional style house makes a Modern house seem bare and cold indeed. The house is as important in relation to the neighborhood as the rooms of the house are to the whole house.

### COMPOSITION IN MASS

4. Will the front of the house look related to the sides and the back? If the front is like a stage-setting, which promises a third dimension that fails to materialize when you walk around behind it, it is wrong. House fronts with strong roof lines and pronounced architectural details placed on simply rectangular houses are nothing but false fronts. The house should match all around. Beware of plans that call for a front made of different material than that for the sides and back. Be careful about using different materials on the first and second floors, without

tying them together with a plus structural device.

5. Will the roof overshadow the house in importance, looking topheavy, a little girl in a very big hat? Ruin more houses than anything else. They should not be romanticized whimsical. Too many gables and eaves, for no reason, make a complicated mass of lines and actually cheat occupants out of light and space. Once again, we remind you—every line a house reveals an inner function. Avoid meaningless lines.

### STRENGTH AND SOLIDITY

6. Do the walls express their structural nature and convey solidity and strength? Walls should look reassuringly strong. It is poor taste to use brick, stone and terra cotta on walls of one house, for this mars the feeling of unity and strength. Accents of stone in brick walls are good when they are in important structural positions, as at corners or around openings. A random use of stone in brick looks exactly as if you had run out of bricks and were filling in with whatever came to hand—pretty silly, in our age, for a contractor today would be sure to order enough of everything needed before he began. It is also poor taste to use an obvious and fancy brick setting pattern; for using brick in contrasting colors, or in a prominent pattern, makes walls look spotty rather than solid. Remember their purpose—they hold up the house. Don't even be afraid to have a house look from outside like what it really is.

7. Will the door frame overload the space of the door or the window frame? Don't anybody sell you doors and windows for a mansion if you are building a modest cottage.

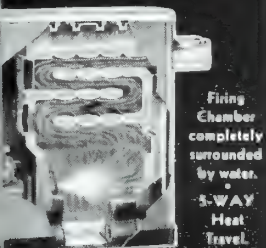
8. Do the chimneys look like chimneys? There is never any use in trying to disguise a chimney which is, in itself, a simple and essential part of the house. Putting gingerbread on it will only serve to call attention to something which rightly belongs to the house structure.

### SPACE RELATIONS

9. Is there a pleasant balance between windows and wall spaces? Don't can spoil the looks of a room if windows are set haphazardly into walls. The spaces between windows should make sense—both to the inside occupant who uses them and to the passerby who merely glances at them. There are too many windows in one room, not enough in another? The traveling from lighted space to dark wall, must feel this pattern; that is what your architect will call rhythm. In our modern society we are coming to prize light for its own sake and numbers of windows have increased enormously. With the vast improvements made in insulation of windows there is no longer the original excuse for small windows and their attendant dearth of light. Have as many as you want, properly designed to fit the wall. Don't sacrifice precious, health-giving light to a copying, no matter how beautiful, of a period style.



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## BUILDING BOOKLETS

(CONTINUED FROM PAGE 153)

### Hardware

B77. EARLY ENGLISH AND COLONIAL HARDWARE shows all sorts of handles, hinges, knockers and knobs for the homebuilder who takes with proper seriousness, the question of selecting good hardware with fine modern mechanism—and correct period design. Here are more than a dozen designs in matched ensembles. P. & F. CORBIN CO., HG-3, NEW BRITAIN, CONN.

B78. FAMOUS HOMES OF NEW ENGLAND is a series of brief monographs on the door knobs, knockers and other hardware of famous Colonial residences, showing Russwin modern versions inspired by them. For folders on authentic hardware types for your home, write to RUSSELL & EDWIN METZ CO., DEPT. HG-3, NEW BRITAIN, CONN.

B79. FOR CAREFREE DOORS that won't sag or slam—windows that won't jam—for screens that go on and off in a jiffy—study the hardware problem before you start to build. This little book makes an interesting text! THE STANLEY WORKS, HG-3, NEW BRITAIN, CONN.

B80. PATRICIAN HARDWARE has a new idea—the application of color to hardware, so that the door knobs and trim may not only conform to the architectural type of the house, but to its decoration as well. This catalog adds pastel tinted hardware to iron, brass and bronze of many types. LOCKWOOD HARDWARE MFG. CO., DEPT. HG-3, FITCHBURG, MASS.

### Elevators

B81. FIVE TYPES of Residence Elevators offer release to the invalid or aged confined by hard-to-climb stairs. This booklet describes handpower elevators, and electric ones that run on the house current. SEDGWICK MACHINE WORKS, DEPT. HG-3, 140 W. 15TH ST., NEW YORK CITY.

B82. THE HOME ELEVATOR PROBLEM is solved (without extensive alterations) by the "Elevette" that's located in a stairwell, a closet or a corner of the room. Or by the "Inclin-ator" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! INCLINATOR COMPANY OF AMERICA, DEPT. HG-3, 1414 VERNON ST., HARRISBURG, PA.

B83. THE SHEPARD HOME LIFT is a small automatic home elevator requiring only a hole in the floor and an electric outlet for its installation. See this folder for sizes and prices. THE SHEPARD ELEVATOR COMPANY, DEPT. HG-3, 2429 COLERAIN AVE., CINCINNATI, OHIO.

### Fences

B84. ANCHOR FENCES for your lawn and garden are of chain link, of pickets or palings—all of them as sightly as they are safe! And they're easy to put up. If you have a baby—or a dog—you'll be interested in the quickly put together safety pens. ANCHOR POST FENCE CO., HG-3, BALTIMORE, MD.

B85. STEWART FENCES define your property lines, enclose your tennis courts, safeguard your grounds! The choice includes not only sturdy and practical chain link, but plain and ornamental iron fences and gates. THE STEWART IRON WORKS CO., HG-3, CINCINNATI, OHIO.

B86. FENCE FACTS is a concise booklet of information, with illustrations and descriptions of various styles of chain link fence, in four different metals, for all sorts of installations. It shows many beautiful wrought iron fences, too. PAGE FENCE ASSOCIATION, HG-3, BRIDGEPORT, CONN.

### Miscellaneous

B87. CERTIFIED LIGHTNING PROTECTION brings you up sharply to thoughts of life and property safeguards. Its pictures of devastated homes are more than matched by the photographs of building after building simply and efficiently protected by the concealed and certified Dodd system. WEST DODD LIGHTNING CONDUCTOR CORP., HG-3, GOSHEN, INDIANA.

B88. HODGSON HOUSES is a book of photographs of ready-to-put-up houses, with their floor plans, dimensions, prices—all information complete, even to a letter telling how many years they have been lived in. It answers all questions about every type of ready-made house. E. F. HODGSON CO., HG-11, 1108 COMMONWEALTH AVE., BOSTON, MASS.



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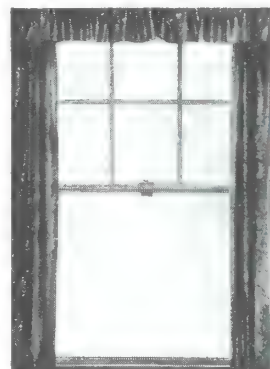
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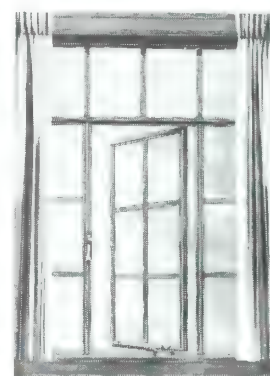
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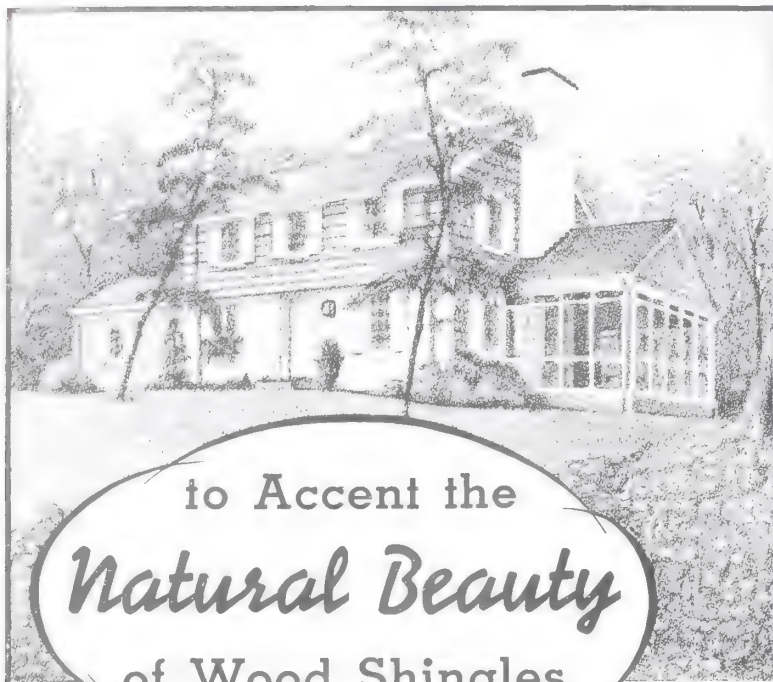
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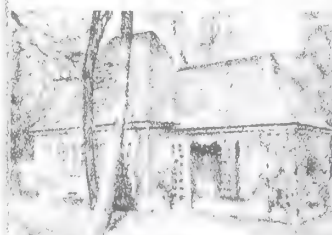
# Cabot's Creosote Shingle Stains

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(Above) House in Chatham, N. J. All shingles stained with Cabot's Shingle Stain. Architect, William Martin Paros.



House in Winchester, Mass., of traditional New England architecture. Weathered appearance obtained by use of Cabot's Weathering Gray Stain. Architect, Jerome Bailey Foster.



Tea house on an estate in Dutchess County, New York, with green shingled roof and gray walls stained with Cabot's Creosote Stains. The architect is Roswell F. Barratt.



A country house in Devon, Penna. For beauty and protection, the extensive shingled roofs are stained with Cabot's Creosote Stains. Architects, Tilden, Register & Pepper.

A hurriedly automobile ride through any suburb will readily indicate vast potentialities for the sale of paint. Faded shutters, walls discolored or streaked with stains, doors and steps marked with the kicks of hurrying feet and the scratches of impatient pets; these and more are the indices of property too long neglected.

Americans are not accustomed to figuring depreciation costs on residential property. The business man must count depreciation costs on industrial property, yet all too seldom does he make provision for this item in the upkeep of his own home. Possibly the present trend toward long-term amortization of first mortgages will be of value in teaching the important lesson of depreciation.

Recent federal and local surveys of residential properties have indicated the lamentable condition of a considerable majority of the houses of America. Many of them are actually in a dangerous state of disrepair. Most of them would be enhanced in value by the application of one or two protective coats of paint.

But in every community there are citizens who have already taken the lead in improving their own properties—and, by force of example, the homes of their neighbors. Two examples come readily to mind; one, a house in a suburb of New York which was so attractively repainted that seven of the remaining ten houses in the block were repainted within a year; the other was "a house on the hill," one of those old-fashioned manses in a small town which, in other times and another country, would have been known as "The Squire's" house. When this house was repainted there developed, within a very brief time, an actual shortage of paint in the hardware stores of this particular village.

Local drives to "clean up and paint up" have proved useful in improving the appearance—and the real value—of whole communities of homes. Naturally House & Garden is heartily in accord with such movements.

### PAINTERS AND PAINTERS

In this article we attempt to give our readers information of importance in securing the proper kind of painting job. It is true that approximately 75% of the cost of painting—and an equal measure of the responsibility—is invested in the painter. For this reason it is wise economy to employ only painters trained and skilled in the intricacies of their craft.

Only the conscientious master painter can be relied upon to mix and apply paint properly and efficiently. He will know how to deal with the problems of new construction for repainting and do whatever needs to be done—sanding and dusting the surface; cleaning out gutters; nailing down loose clapboards or shingles; or, if the surface is badly blistered and peeling, doing the necessary burning and scraping off of the old coat. And he will be considerate of your property.

It is not an uncommon occurrence, where unskilled painters are employed, to find paint carelessly spattered over the ground, shrubbery trampled, and an unsightly clutter of ladders, lumber

and paint cans scattered around premises. If you want the best—which means best appearance and greatest economy—employ only the best materials and the best workman.

And bear in mind, always, that painting too long deferred is a costly mistake. Not only is good appearance sacrificed; not only is the surface unsuitable for repainting, in many cases the structure itself may be exposed to serious damage by the elements. Properly applied—and repainted when needed—is the best guarantee of satisfaction, economy and protection.

### TWO GENERAL TYPES

*Interior and Exterior Painting.* The subject of house painting divides naturally into two parts: interior and exterior work. The problems of each are distinct and differ appreciably. Interior painting involves considerations primarily, of color and texture, and the durability of the paint used for the work is of relatively small importance since in almost any case the owner redecorates long before the paint shows signs of failure. Color and decorative matters of personal taste are accorded the widest latitude in the selection of colors, hues, and tints available. Contemporary decoration favors brighter color, and more subtle variations of color are being used than heretofore been the case. Otherwise there is no better way to rejuvenate the interior of a somewhat jaded home than to redecorate its rooms by judiciously selecting contemporary schemes where the up-to-date is desired, or bringing to old-fashioned colors the refreshing brightness of a clean, new paint.

But interior painting presents special problems if good painting and reasonable precautions taken are not on exteriors that paint must pass the most severe tests and does the most important work. Therefore, what of this article applies general principles of phases of house painting, it is visible to give particular attention to the causes of paint failure in exterior work and suggest ways by which failures may be avoided.

*Materials.* Unquestionably one of the most important factors in obtaining satisfactory outside work is the use of high-grade materials. There is no justification for the use of low-grade paints. Inferior paints often contain high percentages of petroleum solvents and water which are of no value and which rapidly evaporate. Impartial comparative tests have shown that as high as 63% of low-grade paint film may evaporate, leaving only 37% of the original paint surface. In the case of high-grade paint, only 10% is volatile and remains to form a thick, durable film.

Inferior paint, therefore, hides power, less durability, spreading rate about half that of high-grade paint. About twice as much area may be required to paint a given area, which means increased labor. It is seldom good for more than a year (as compared to 3 to 5 years for high-grade paint) and makes the cost per year proportionally much greater.





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## PAINTING THE HOUSE

(CONTINUED FROM PAGE 156)

very high. Finally, when the surface must be repainted the old film will have developed so many defects and have perished to such an extent that it is not a fit undercoat and must be removed at considerable expense.

**Coats.** It is important that new wood be given three coats of paint—a good priming coat and two finishing coats properly applied. A priming coat differs in composition from a finishing coat, and one finishing coat applied over it furnishes neither sufficient protection nor, in most cases, sufficient hiding power to produce good color. On the other hand, two finishing coats applied to new wood without a primer will be robbed of much of their oil by the fibres of the wood and will often be very short-lived. The same paint, applied over a priming coat, might easily last five years.

**Moisture.** Few persons would feel they were saving any time by having the exterior of their house painted during a rain storm. It will be obvious that no paint will adhere to a saturated surface. Yet the presence of excessive moisture continues to be one of the leading causes of paint failure.

This situation is due to a rather general lack of understanding of the origin of such moisture and of how it works its way behind the paint film.

There is always danger of excessive moisture in new construction. And there is often danger that the owner, impatient to "move in," will encourage the painter to get the paint job finished as quickly as possible. If the painter is conscientious, and careful alike of the owner's interest and his own reputation, he will not comply. If he does comply, not even the finest building materials and the finest paint can be counted on as a guarantee against early blistering, streaking, and spotting of the painted exterior.

Lack of ventilation during construction, lack of sufficient time for plaster walls to dry out before finishing coats of paint are applied to outside walls are common causes of such failure. Take, for example, a new frame house. The wood siding is dry. The recently applied plaster of the interior walls is apparently dry—that is, the surface is dry. A primer and two finishing coats of paint are applied to the siding, allowing just sufficient time between coats to permit the paint to harden.

Now the trouble begins. The plaster walls, behind their dry surfaces, are still moist. This moisture, in evaporating, passes through the wall construction and eventually condenses on the inner surfaces of the siding. Then the fibres of the wood become saturated and conduct the moisture to the outer surface, behind the paint film. The priming coat is permeable, so the moisture passes through it—and had the painter been careful not to apply the finishing coats until this drying out had been accomplished, no damage would have resulted. But the moisture is brought to a full stop by the tough, impermeable, finishing coats. Free water collects behind the film at points where the wood offered least resistance to moisture, and water-filled blisters form. These eventually dry out, leaving patches of paint which have no contact with the wall and which soon scale off.

(Continued on page 158)



## ANCHOR Fences

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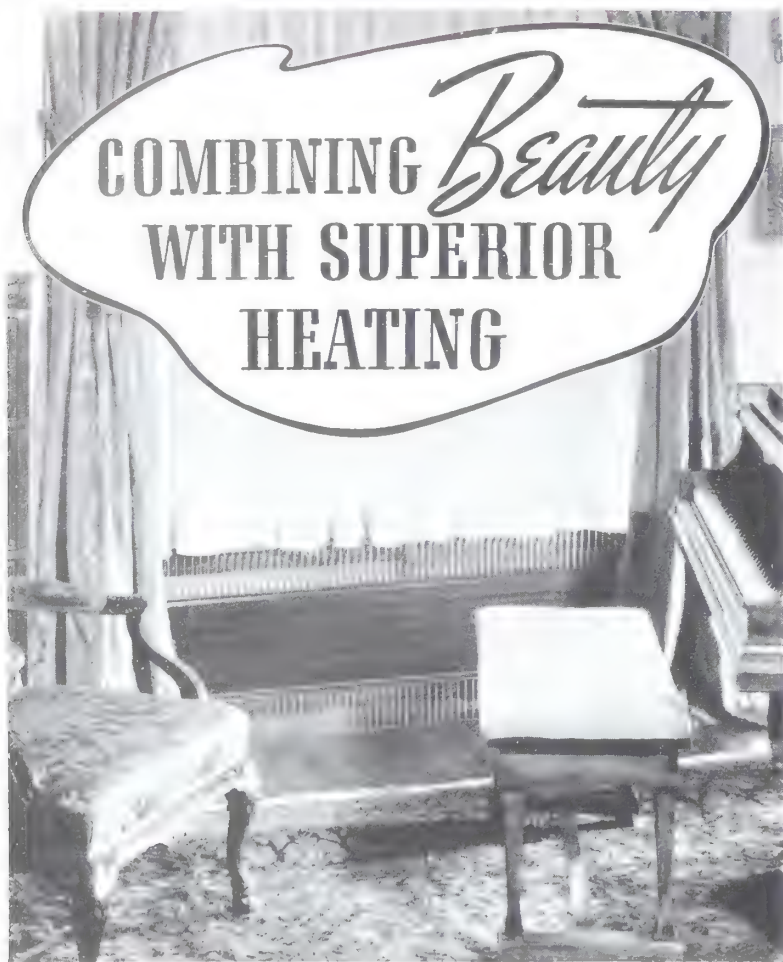
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Beauty need no longer be sacrificed for practicality in heating the modern home. Architects know that there is no better equipment for efficient heat distribution than a steam or hot water system with Modine Copper Convectors instead of radiators, particularly in air-conditioned homes.

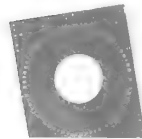
And now Modine has created a new convector—a copper concealed heater with outstandingly beautiful enclosures, and grille designs in almost endless variety, to harmonize perfectly with the style, period and color scheme of the decorations and appointments of even the finest homes.

The small heating unit of the Modine Convector is built into the wall and takes up no floor space. Made of enduring copper instead of cast iron, it is far cleaner, faster heating, quickly responsive to automatic control and very economical of fuel.

The decorative steel enclosures of Modine Convectors, unlike the old heat-retarding radiator covers, do not merely afford concealment but promote gentle circulation of *convected* heat. No heat is wasted through the rear or radiates through the front to crack plaster and smudge walls.

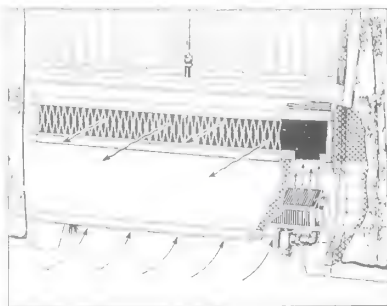
Modine offers four types of enclosure: *Recessed* (sheet-metal front, in-the-wall type) shown above; *Concealed* (plaster front, in-the-wall type) see diagram; *Wall Cabinet*; *Floor Cabinet*. Modine patented flexible grille design gives you virtually custom-built variety of pattern selection.

The cooler, heavier air near the floor is drawn through the lower grille, as in the diagram, and comes in contact with the copper heating unit. It is heated and rises, then circulates out into the room through the upper grille.



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# MODINE

## CONCEALED HEATERS

HEATING, COOLING AND AIR-CONDITIONING EQUIPMENT

## PAINTING THE HOUSE

(CONTINUED FROM PAGE 157)

exposing the thin priming coat to the weather.

Additional strains may be imposed on the paint film by the excessive contraction due to later drying of the moisture-laden lumber or, if the work has been done very late in the year, by excessive expansion due to freezing.

It has been reliably estimated that 75% to 80% of paint failures brought to the attention of the paint and lumber industries have resulted from the presence of excessive moisture. Other direct causes of this difficulty are: (a) unnecessary exposure of building materials to rain during construction; (b) damp and poorly ventilated basements; (c) poorly ventilated attics; (d) incorrect use or absence of metal flashings over windows, doors, etc.; (e) improper fitting of siding resulting in crevices through which moisture can penetrate. It will be obvious that whereas the trouble caused by wet plaster or rain-saturated siding is not likely to be repeated once the material is dry, some of the other trouble-makers are of a nature which will cause the original failure to be repeated periodically unless the structural or other defects are remedied.

The best procedure in all cases where moisture is causing paint failure is to call a carpenter first to check the structure for cracks, leaks, inadequate ventilation, etc.—and to have him remedy the defects. Not until this is done should new paint be applied.

*Paint on Brick.* In domestic architecture, it is probable that the con-

sideration which most often prompts the use of paint on brick is the appearance factor. Often the rather drab colors of brick do not exactly fit the desired decorative scheme, and so paint serves very often as the architect's solution.

Applied to old brick structures, as the 'Nineties yielded in preference, paint will often do much to modernize and rejuvenate. Their dark and depressing appearance is banished, walls of spotless white, for example, contrasting with shutters of black, or of red.

But the value of paint is not restricted to improved appearance alone. Common rough brick is a somewhat porous material and may absorb quantities of moisture during a driving rain. Two or three coats of paint will retard the surface waterproof and prevent this absorption.

Brick may be painted with the same paints as are used on wood structures. On new brick walls, however, two cautions must be observed: (1) the wall should be allowed to dry thoroughly for a month or two before the priming coat of paint should be reduced with tung oil spar varnish to seal the surface of the brick and counteract the effects of calcium present in them. Specially prepared paints mixed with tung oil are available for application to brick, but satisfactory results are obtainable with common outside house paint, as lined above.

## AIR CONDITIONING

**Y**EAR 'round air conditioning is a system of atmospheric control designed to compensate, indoors, for irregular and uncomfortable conditions outdoors. It may be expected to maintain: (1) comfortable temperatures, neither too warm nor too cold; (2) regulated humidity, neither too moist nor too dry; (3) correct air motion and distribution; (4) clean air, free of dust and soot.

Our normal body temperature is 98.6°. Heat is maintained by a process of burning up nourishment—food being the body's fuel. Not only heat, but vitality, energy and strength are produced by this nourishment. Since there is no way of forecasting the exact demands which will be placed on the body during any given day, this process normally produces a greater degree of heat and energy than is required. In order to maintain its constant temperature of 98.6° the body attempts to radiate and throw off to the surrounding air and objects all its excess warmth.

On a winter day, if the surroundings are cold, the body succeeds rather too well, and by a resulting contraction of the surface blood vessels (shivering) it seeks to conserve its heat. But on a hot summer day the conditions are reversed. Then the body's inability to throw off surplus heat activates the perspiration glands, thus providing moisture for evaporation, which, in turn, results in self-cooling.

Three factors may be said to control an ideally regulated environment for

the body—the temperature of the air, the humidity of the air, and the motion or movement of the air.

If the thermometer, on an average day, stands at 80; if the moisture content of the air (the humidity) is 100% of maximum; and if there is a breeze, we are comfortable. The body, being lower in temperature than the air, absorbs the body's warmth. The humidity, representing but half the air's capacity to absorb moisture, enables the air to absorb excess moisture from the body. Air movement of the air keeps a constant flow circulating about the body, maintaining maximum cooling and ventilation.

This constitutes a favorable environment—what we should call a first-class day.

Now by advancing the temperature to 98°, increasing the humidity to 100%, and reducing air motion to zero, the "fine day" becomes the "Hole of Calcutta". The body loses of its excess heat, none of its moisture. And it is surrounded by a superheated air. The only possible result is heat prostration, and, in extreme cases, death.

Fortunately, such extreme conditions almost never occur simultaneously whenever temperature, humidity and air motion approach the extremes. The body becomes, in a relative sense, uncomfortable. The "hot and humid" sensation so frequently experienced in summer serves as a warning.

Air conditioning in the home



## AIR CONDITIONING

with this summer problem by (1) reducing the temperature, (2) decreasing the humidity and (3) providing for a gentle circulation of clean conditioned air.

In the winter, air conditioning warms the air, adds moisture to it as needed, and by positive circulation provides the means for maintaining a uniform temperature throughout the house and in every part of every room. In addition, both summer and winter, it cleans the air and removes dust, dirt, bacteria and pollen.

As a factor in guarding the family's health air conditioning is potentially just as important as it is in providing comfort. Winter ailments frequently result from drafts, from irritation of the membranes of the nose and throat by dried-out air, and from bacteria borne on the dust constantly floating around every house.

Sufferers from hay-fever have found a source of real relief in air-conditioning.

Among the very practical benefits derived from this new science should also be listed the economy of time and money effected by the cleaning of the air. In tests sponsored by the University of Illinois and conducted in a typical residence it was found that, due to the absence of dust particles in the conditioned air, it was necessary to dust the furniture only every three days instead of each day. Similarly curtains and rugs stay clean longer and cleaning bills are reduced. Books, paintings and furniture benefit by controlled humidity. They are protected alike from the destructive action of air that is too dry and of air that is too damp. Plant life thrives in conditioned air, and even the structural members of the house itself are protected from the stresses of expansion and contraction which result in cracks in plaster walls and damage to floors and woodwork.

Air-conditioning systems may be broadly divided into two groups: the central system and the unit system. Either one is capable of conditioning an entire house, but only the unit system is designed to be installed in a single room.

Central air conditioning requires a plant, usually located in the basement, from which conditioned air can be conducted to various parts of the house through ducts, and returned again to the conditioner by means of other ducts. Types of mechanical equipment involved in central year-round air-conditioning systems are described in the ensuing paragraphs.

Winter heating is of major importance in air conditioning since, despite the natural prevalence of interest in cooling, which is "news", heating still represents about two-thirds of any air-conditioning job. There are three general types of heating apparatus which may be used, or "modernized" for air conditioning.

Warm air systems already installed are in many cases readily convertible to air conditioning since all existing equipment can be used to advantage. In some cases, however, it may be found that outlets are not correctly placed for proper circulation of conditioned air and may need to be changed.

(Continued on page 160)



HOUSE of two bedrooms needs convenience of two bathrooms. That idle closet, the nook hall, the under-stairway rest to a Kohler Lavette! A space  $4\frac{1}{2}'$ , thus changed, will save time, save steps, aid health, family and guests alike. The price is surprisingly low!

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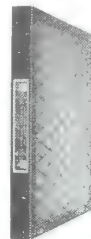
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## AIR CONDITIONING

(CONTINUED FROM PAGE 159)

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*Piped distribution systems*, employing radiators as heating units, may be combined with air-conditioning to form what is called the auxiliary system. In this type the heating system is practically independent of the air-conditioning system. Heat is provided by radiators, or convectors, and conditioned air is circulated through ducts. The air, besides being filtered and humidified in the conditioner is tempered to about room temperature by a heating coil. In mild weather and in summer, the conditioner may be operated independently of the heating system.

*Humidification* in various guises is not unknown to the home owner. The commonest and least efficient device is the metal container which attaches to the radiator and is supposed to be kept filled with water. The amount of moisture released by this method is entirely ineffective, yet its popularity indicates the degree to which the need for humidification in the winter heating season has made itself felt.

## HUMIDIFYING SYSTEMS

The principal modern methods of humidifying are: 1. Evaporation of water, sometimes accomplished by means of large heated pans over which a strong current of air is forced, and which operate in conjunction with air-conditioning equipment of warm air heating systems. 2. Self-contained humidifying units operating independently of the heating plant, and delivering a fan-driven air stream to the rooms above through a centrally located duct. This type of humidifier can be equipped to recirculate the air by the installation of a return duct at some point remote from the outlet. 3. Production of a fine mist by mechanical atomization; and 4. Forcing air through sprays of water.

Every air conditioner intended for winter or year-round use employs one of these methods of increasing the moisture content of the air. Selection of the proper type may involve consideration of the cost of available water, and possible presence of excessive quantities of mineral salts.

For maximum satisfaction and comfort, control of humidification should be as automatic as possible. Just as a thermostat controls the amount of heat supplied from a heating unit, so the humidifier is best controlled by a similar instrument called a humidistat.

*Air cleaning* equipment is classified according to whether cleaning is accomplished by filtering or by washing. The several types of filters are again divided into (a) dry filters, made of cloth, porous paper, pads of loosely held fibres, spun glass, or some similar material which may either be cleaned or discarded when dirty, and (b) viscous filters, made of rather coarse fibres coated with a sticky material to which dust adheres when passing through the mat.

Air washers operate by passing the air first through fine sprays of water and then past baffle plates upon the wetted surfaces of which is deposited whatever dust and dirt were not caught by the sprays. Air washers have an advantage over filters in that they do not become clogged with dust, cutting down the system's efficiency until

cleaned or renewed. On the other hand, when air washers do not remove the finest dust particles and, when water and power rates are high, may prove too expensive to justify themselves.

*Air cooling* systems embodied in conditioners are many and varied. The purchaser's chief concern, however, is in their relative efficiency and cost of operation.

Evaporative coolers, similar to air washers, cool the indoor air by passing it through a spray chamber. At the same time the moisture content of the air is, naturally, increased, making the method of cooling undesirable in climates where the prevailing relative humidity is apt to be uncomfortably high in the summer.

Well-water cooling, so called, is simply a system of circulating water at about 55° or less through coils or sprays which cool the air as it passes over them. This is an inexpensive method where water is cheap, but is effective only in localities where the maximum temperature of the water does not exceed 55°.

Electric or compressor refrigeration, similar to that used in the kitchen refrigerator, is perhaps the commonest type of cooling unit. Since a continuous supply of running water is not present necessary in the operation of refrigerating cooling systems, the operating cost will be influenced by the cost of city water as well as by the cost of electric power. Unquestionably, however, this method is one of the most efficient and, when properly designed, gives excellent results. It lends itself well to automatic control.

Steam-vacuum refrigeration and absorption refrigeration are types of cooling which have been subjected to considerable research and development. They have scarcely reached the point where they are adaptable to the needs of the average residence. They may, however, be perfected to a point where economies of a substantial nature may be effected by their use.

## DRYING THE AIR

*Dehumidification*, the removal of excessive moisture from summer air, is accomplished by one of two methods. Where refrigerating equipment is available, dehumidification by cooling is commonly employed. This system works on the principle that when air is chilled its moisture content is reduced by the condensation of the moisture on the refrigerating coils. A common domestic illustration of this condensation is found in the beam of moisture which collect from the roof on the outer surface of a pitched roof in winter. Since this chilling process may render the dehumidified air too cold for comfort, it may either be heated to a suitable temperature or mixed with sufficient recirculated air.

The other process, technically known as the "adsorption" method, operates by passing the humid air through such substances as silica gel, activated alumina, or kieselguhr, which draw the moisture from the air. These substances, when they have become saturated with the air's moisture, are automatically dried out by being subjected to heat.



## BATHROOMS

No room in our typical home has been subject to such intensive study and development as has the bathroom. Walls, floors, fixtures—even the mirrors, lights and hardware—have been considered from every point of view and no pains spared to make them as efficient and convenient as possible. The introduction of color and modern illumination has afforded the final touch of luxury. Where once the bathroom was studiously avoided when guests were being shown the house, the modern hostess is apt to be as proud of her modern bathrooms as she is of her living room.

As in any other room, the walls and floor of the bathroom are important and deserve some attention. As a matter of fact, because of the special demands that are put upon these surfaces—ability to stand excessive moisture and heat without loss of the original bright fresh cleanliness—they require, in some respects, more careful consideration than do the walls and floors of other rooms where conditions are less exacting.

Floors of tile are perennially popular. They combine permanence and cleanliness with a range of colors to harmonize with any decorative scheme. In addition to the highly glazed variety there are also non-skid types, the slightly abrasive surface of which prevents slipping when the floor is wet. Another great favorite is linoleum. Combining utility with economy this material also offers splendid possibilities in design. It may be applied in solid colors or in any combination of colors; a simple border in a contrasting color may be effective, or a more complicated design motif may readily be executed in inlay. A cove base is often built in, where floor and wall meet, to facilitate cleaning.

Sound-deadening is an important item in proper bathroom construction. A variety of materials such as acoustic tile and board, mineral wool and quilt are available for this purpose. Commonly built into partition walls or wrapped directly around plumbing pipes, they literally absorb sound and keep the peace of the house from being shattered by the turbulent noises of the early bather. Sound-deadening is one of the unseen, unsung values which, built into a house, are often worth many times their comparatively modest cost.

The modern bathroom is designed as a unit, harmoniously planned and decorated; consequently the wall treatment should be consistent with the decorative scheme. There is no dearth of materials which the home-builder or remodeler can use to achieve just the desired effect.

Synthetic materials, having a durable, easily cleaned surface, may be applied to the structural walls in panel form. Glass is often used, especially where a fresh, modern note is desired. Glass panels and glass trim are available in a variety of delicate or vigorous colors; the glass may be transparent or opaque, or may be used in the form of large mirrored surfaces which tend to increase the apparent size of the room. Wallpaper, figured or plain, is often the best solution for bathroom walls. In such cases, however, it is a good idea to use a washable wallpaper

(Continued on page 162)



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## BATHROOMS

(CONTINUED FROM PAGE 161)

or one of the hard impermeable materials around the tub, shower, and lavatory where splashing water might tend to spot plain wallpaper.

There are still, in many otherwise well-equipped homes, bathrooms which are but a little removed from the era of exposed pipes, rusty water and unsatisfactory fixtures. Modern equipment should therefore be no less interesting to the home-owner who wants to maintain modern standards of living in his home than to those who are planning to build a new home. Whether for use in new construction or in remodeling, the manufacturers have made available a line so varied as to types and sizes of equipment that a complete, trim installation can be made in a bathroom of any shape or size.

Showers are practically standard equipment in the modern bathroom, and should be included in any new construction. It is a simple matter to do a neat job while the partition walls are being built, but not so simple a few months later, when the owner regrets the omission and must alter the existing scheme to provide the convenience of a built-in shower.

Speaking of showers, a great many people have discovered the convenience of an enclosed shower, separate from the tub. Showers of this type are now available in a wide range of sizes and prices, some with watertight glass doors, others with the usual curtain. At least one type, roughly triangular in shape, is designed to be installed in a corner, with the opening running across the angle. This type is very useful when space is at a premium. All these shower stalls may be purchased as units and are delivered as such. The watertight walls are variously finished, the floor is slip-proof and leak-proof, and the fixtures are all ready to be connected. When purchasing showers, it is also well to consider the advantages of the thermostatic shower control. This little device, located at the control handle, compensates for changes in the pressure of either the hot or cold water and maintains the desired temperature, eliminating unpleasant, and sometimes dangerous, bursts of very cold or very hot water.

### PREFABRICATION

The prefabricated unit idea, as exemplified by the enclosed shower, has spread to other installations as well. A tub and shower combination is available complete with permanently finished, watertight wall panels which are attached directly to the studs. Similarly, a lavatory unit is manufactured which combines in one floor-to-ceiling installation, the lavatory, medicine cabinet and ample storage space beneath the lavatory and above the cabinet. Another very inclusive unit supplies tub, shower, lavatory, medicine cabinet and wall lights complete in one compact, efficient unit. The saving of space and increased speed of installation made possible by units of this type are self evident.

Hot water heating equipment, in most new homes designed for year-round occupancy, is an integral part of the furnace or boiler and needs no special mention here. In summer homes, or in homes where supplement-

tary water heaters are required, adequate supply of hot water is provided by a storage heater co-sized for the purpose and designed to burn whatever fuel seems most economical and efficient. Gas is a standby for hot water heating, is coal, especially in localities where gas is not available. More recently electric water heater has come into vogue and has made an important contribution for itself. These heaters have the age tank and heating elements in one simple and attractive unit, which may quite properly be in the kitchen, or even in the bathroom of houses not provided with a basement. Their tank capacity runs from 10 gallons to about 120 gallons and the heating elements are provided with a thermostat which permits accurate control of water temperature.

### WATER SOFTENING

Water softening and filtration are, in many localities, a great asset, actually a necessity. The purpose of these is to abstract the calcium and magnesium, which cause hard water, and at the same time to remove all dirt, iron solution, unpleasant odor; in other words, to supply fresh, completely softened water. Many advantages are claimed for this treatment. Plumbing, for example, is not attacked by very hard water, which seriously impairs service. Skin irritation may be caused by the effect of hard water, and soap is made difficult to rinse away. Incidentally, soft water is much better for use in the kitchen and in the laundry. Water softening equipment is connected to the main water inlet pipe so that water entering the house is treated.

But, although filtration will remove any dirt or sediment that comes from outside, and although soft water will help to preserve the plumbing, neither of these can cure the effect of rusty pipes within the house. Hard water and water which comes from a tap in a meager stream instead of full pressure are often the result of old pipes choked with a deposit of rust. When this situation arises, only cure is new pipes. Fortunately, the house owner, it is no longer necessary to tear out whole sections of walls and floors in order to install new water lines. Flexible copper pipe has been perfected which can be run between studdings and around obstructions without using fittings to the turns. Although flexible enough to be bent, it has sufficient rigidity to be pushed down between walls and ceiling along under the flooring. Openings at a few points take the place of the major operations that used to be necessary. Copper pipe is, furthermore, rust proof, so that repairs made in the future will give enduring service. This flexible tubing is also useful when water lines run out of doors, as it readily can be bent around large trees, roots, or other obstructions that may be encountered when the ground is dug.

Storage tanks are another common source of rusty water unless they are made of a metal which is impervious to attack. Not only is the quality of the water affected by rust, but the



## BATHROOMS

of the tank itself may result. Consequently, wise home owners protect themselves by installing a storage tank made of some rust-proof metal such as copper, alloyed with silicon and other strengthening elements, or Monel metal. When rusty water lines are replaced with rust-proof pipes, the storage tank should also be examined.

In the case of new construction, it is wise to bear in mind the damage that rust can cause, especially where hard water conditions are found, and to install water lines which can be depended on to supply a full flow of clean water without periodic repairs or replacement. Also in building a new house, as well as in purchasing an existing building, be sure that the supply line which brings water from the main to the house is of sufficient size to provide a supply adequate for the maximum needs of the household. A pipe of insufficient diameter is often responsible for the condition where the drawing of a bath taxes the water supply to such an extent that other bathrooms in the house have only a thin flow, or none at all.

Another factor which promotes comfort in the bathroom is adequate heating. In homes where a modern heating system is in use, there is never any difficulty. The new types of radiators and convectors take very little space, some being built into the wall, and are easily adjusted to maintain exactly the temperature desired. Frequently, however, there are days in Spring and Fall when there is a little chill in the morning air, though not enough to warrant starting the big heating system. At such times a small heater in the bathroom is very welcome. The electric coil with a copper reflector was a great improvement over the kerosene heater, but still more effective auxiliary heaters are now available. Electric radiant heaters are now designed for permanent installation in the wall, covered by a grille. Some types are even provided with a small fan to help circulate warm air through the entire room. Another recently developed heater takes the form of a small steam radiator which is simply plugged in to any convenient electric outlet. Steam is generated by an electric heating element, and temperature control is furnished by a built-in thermostat.

Adequate lighting is an essential in the bathroom, especially at the lavatory mirror or dressing table. It is therefore not surprising to find that the manufacturers of quality cabinets and dressing room mirrors have incorporated lighting fixtures in their units in order to insure a compact design and proper illumination. Some of these make use of frosted tubular lights fixed at either side of the mirror, a simple arrangement which is a great improvement over the single light located above the mirror. Another progressive manufacturer has brought out a line of illuminated mirrors and cabinets of a type which formerly had to be specially designed and assembled on the job—a process which is always considerably more expensive than factory fabrication in quantity. These have a recessed central mirror flanked by small mirrored panels. The side mirrors conceal lights which illuminate the large mirror through panels of ground glass.

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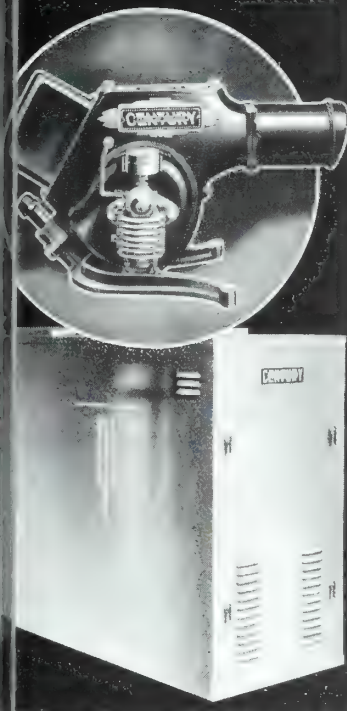
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# Glass Gardens



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## For Four Generations Builders of Greenhouses

## MANUSCRIPT NO. 110,111

The aim of modern residential lighting, therefore, is quite specific: To provide light of the correct amount, whether for fine work, such as sewing, for reading, for card-playing or simply for normal seeing; to eliminate glare from unshaded or poorly shaded bulbs; to create a soft diffused light through the room which will help banish harsh contrasts—the very common result of having pools of light at various points in an otherwise rather dark room. Attractive, restful lighting, in other words, is the objective.

## 111; 1 AC 18, 1901-1-116, 111)

Quantity and quality are the two important factors in good lighting, and must always be considered together—quantity being the amount of light, and quality the way in which light is distributed. We want plenty of light on the printed page but we don't want

QUANTITY AND QUALITY

ILLUMINATION GUIDE

We have mentioned the need for employing various amounts of light, depending on the severity of the task, the condition of our eyes, the duration of eye application and similar governing factors. The accompanying table of footcandle intensities will serve as a guide to modern illumination in various rooms and for the common range of activities in the home. It is based on the recommendations of the Illumin-











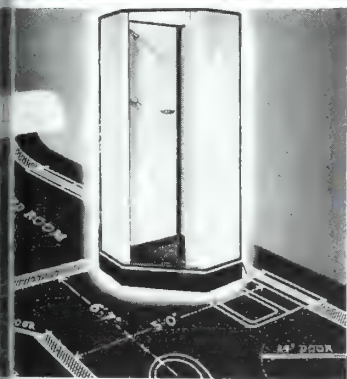
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James Baum, Photographer: Samuel  
H. Gottscho. 3. Architect: Julius Greg-  
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Pauflve, Photographer: H. H. Costain.  
18. Photographer: M. E. Hewitt.

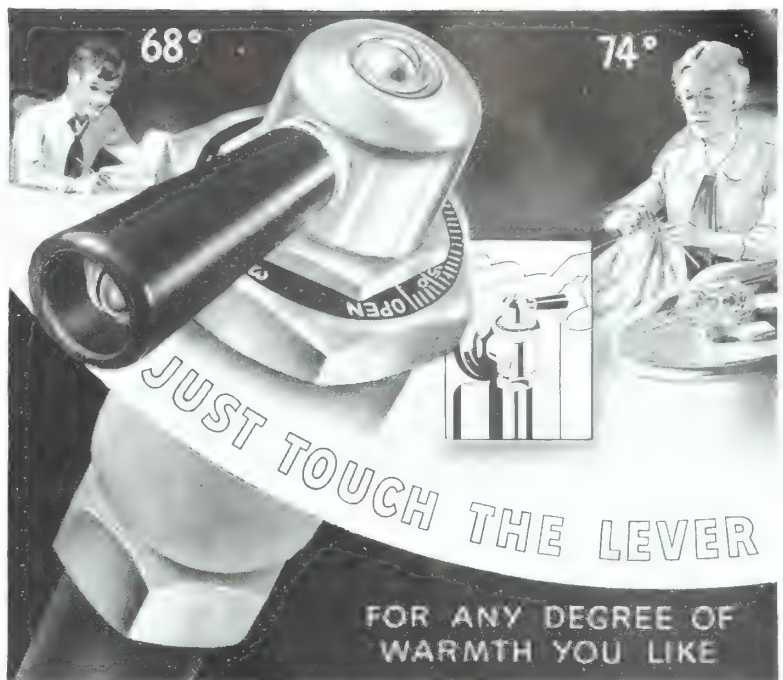
PAGE 114. 1. Architect: Dwight  
James Baum, Photographer: Samuel  
H. Gottscho. 2. Architect: Theodore  
Richards, Photographer: Harold Hali-  
day Costain. 3. Manufacturer: Sherwin-  
Williams Co., Photographer: F. S. Lin-  
coln. 4. Architect: R. B. Wills, Pho-  
tographer: A. C. Haskell. 5. Architect:  
S. M. Sadi, Photographer: F. S. Lin-  
coln. 6. Photographer: F. S. Lincoln.

PAGE 115. 7. Architect: Walter P.  
Crabtree, Jr., Photographer: Harold  
Haliday Costain. 8. Architect: Ran-  
dolph Evans. 9. Architect: R. Brognard  
Okie, Photographer: Harold Haliday  
Costain. 10. Manufacturer: Weather-  
best Corp., Photographer: Samuel H.  
Gottscho. 11. Photographer: George H.  
Davis. 12. Architect: Harold Spitz-  
nagel, Photographer: Hedrich-Blessing.  
13. Architect: Robert M. Brown, Pho-  
tographer: F. S. Lincoln. 14. Architect:  
Robert Fitch Smith, Photographer:  
S. H. Gottscho. 15. Architect: V. C.  
Salomonsky, Photographer: H. H. Cos-  
tain.

PAGE 116. 1. Architect: Urbain Turcot,  
Photographer: Harold Haliday Costain.  
2. Photographer: Harold Haliday Cos-  
tain. 3. Architect: Harrie T. Lindeberg,  
Photographer: Samuel H. Gottscho. 4.  
Architect: R. Brognard Okie, Photog-  
rapher: Harold Haliday Costain. 5.  
Architect: Urbain Turcot, Photog-  
rapher: Harold Haliday Costain. 6. Ar-  
chitect: J. Edwin Brumbaugh, Photog-  
rapher: Philip B. Wallace. 7. Photog-  
rapher: Mattie E. Hewitt. 8. Architect:  
J. S. Kelly, Photographer: E. Graham.  
9. Photographer: R. W. Tebbs.

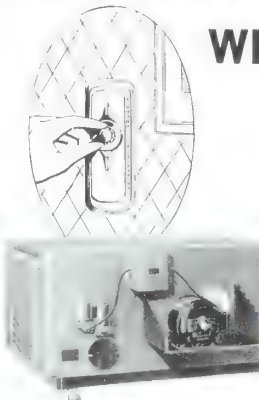
PAGE 117. 1. Architect: Robert W.  
McLaughlin, Jr., Photographer: Harold  
Haliday Costain. 2. Photographer:  
Mattie Edwards Hewitt. 3. Architect:  
H. Roy Kelley, Photographer: Fred R.  
Dapprich. 4. Architect: Theodore  
Whitehead Davis, Photographer: Sam-  
uel H. Gottscho. 5. Photographer: F. S.  
Lincoln. 6. Architect: George M. Bart-

(Continued on page 169)



Home Planners!

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House & Garden invites you to its Ideal House-warming. In the forthcoming April issue, ten pages—five in full color—are devoted to this one perfect house. The architect's plans, the interiors, the furnishings, even the garden! And in this same issue, you'll find the list of stores, all over the country, which will reproduce rooms of the house as decorated by House & Garden.

From its very origin, House & Garden's Ideal House has taken form as one harmonious unit. Architect, landscapist, decorators have worked together under the editorial guidance of House & Garden; so that in this house, unlike many so-called "model homes", every element is an integrated part of the whole.

The task has not been an easy one. It has involved endless conferences in order that the house might express the best architectural features. It has meant months of research to develop good color schemes—to discover just the right furniture and fabrics. House & Garden editors climbed through factories and showrooms—they stood over workmen and designers to study new lines of furniture. Nothing is suggested for this house which will not be available in stores all over the country.

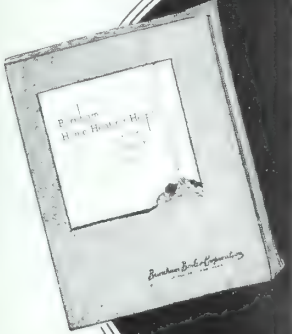
Now the work is finished, with charm and originality. House & Garden's Ideal House—a home planned for happy family living—for gracious hospitality—for comfort and beauty—is waiting for you in the April issue of House & Garden. Don't fail to reserve your copy early.

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## ARCHITECTS MANUFACTURERS, ETC.

(CONTINUED FROM PAGE 167)

lett, Photographer: F. S. Lincoln. 7. Photographer: F. S. Lincoln. 8. Photographer: Mattie Edwards Hewitt. 9. Manufacturer: Sherwin-Williams Co., Photographer: F. S. Lincoln.

PAGE 118. 1. Architect: Theodore Whitehead Davis, Manufacturer: Johns-Manville Corp., Photographer: Samuel H. Gottscho. 2. Manufacturer: Portland Cement Assn. 3. Architect: Julius Gregory. 4. Manufacturer: Johns-Manville Corp. 5. Manufacturer: Portland Cement Assn. 6. Architect: Edward D. Stone, Manufacturer: Portland Cement Assn. 7. 8. Manufacturer: Portland Cement Assn. 9. Manufacturer: Ruberoid Co.

PAGE 120. 1. Architect: R. C. Hunter, Photographer: Adolph Studly, Jr. 2. Architect: Julius Gregory. 3. Architect: Robert Work, Photographer: Trowbridge. 4. Architect: J. Ivan Dine. 5. Architect: Walter P. Crabtree, Jr., Photographer: Harold Haliday Costain. 6. Architect: Harold Van Buskirk, Photographer: H. H. Costain. 7. Architect: W. P. Crabtree, Jr., Photographer: H. H. Costain. 8. Photographer: F. S. Lincoln. 9. Architect: J. Gregory, Photographer: A. Studly, Jr.

PAGE 121. 10. Architect: C. A. Patterson, Photographer: Harold Haliday Costain. 11. Architect: Harold Spitznagel, Photographer: Hedrich-Blessing. 12. Photographer: Adolph Studly, Jr. 13. Manufacturer: Curtis Companies. 14. Photographer: Harold Haliday Costain. 15. Architect: T. W. Davis, Photographer: S. H. Gottscho. 16. Architect: John C. B. Moore. 17. Architect: R. B. Wills, Photographer: A. C. Haskell. 18. Architect: H. McDonnell, Photographer: S. H. Gottscho.

PAGE 122. 1. Manufacturer: Formica Insulation Co. 2. Architect: Paul A. Wood, Manufacturer: Hope's Windows, Inc. 3. Architect: Julius Gregory, Photographer: Samuel H. Gottscho. 4. Photographer: Harold Haliday Costain. 5. Manufacturer: Curtis Companies. 6. Architect: Theodore Whitehead Davis, Photographer: Samuel H. Gottscho. 7. Architect: E. J. Lang, Photographer: H. H. Costain. 8. Manufacturer: Hope's Windows, Inc. 9. Architect: G. J. Fernschild, Photographer: H. H. Costain.

PAGE 123. 10. Architect: Frantz & Spence, Photographer: R. W. Tebbs. 11. Photographer: Harold Haliday Costain. 12. Photographer: F. S. Lincoln. 13. Photographer: Mattie Edwards Hewitt. 15. Architect: Benson Eschenbach, Photographer: H. H. Costain. 16. Architect: R. Neutra. 17. Manufacturer: Curtis Companies. 18. Photographer: M. E. Hewitt.

PAGE 124. 1. Architect: R. Brognard Okie, Photographer: Harold Haliday Costain. 2. Photographer: M. E. Hewitt. 3. Photographer: S. H. Gottscho. 4. Architect: C. A. Patterson, Photographer: H. H. Costain. 5. Architect: J. D. Lorenz. 6. Architect: H. Spitznagel, Photographer: Hedrich-Blessing.

PAGE 125. 7. Photographer: F. S. Lincoln. 8. Photographer: Frances Benjamin Johnston. 9. Photographer: F. S. Lincoln. 10. Photographer: Mattie Edwards Hewitt. 11. Architect: Benson Eschenbach, Photographer: Harold Haliday Costain. 12. Architect: Donald D. McMurray, Photographer: George

(Continued on page 170)

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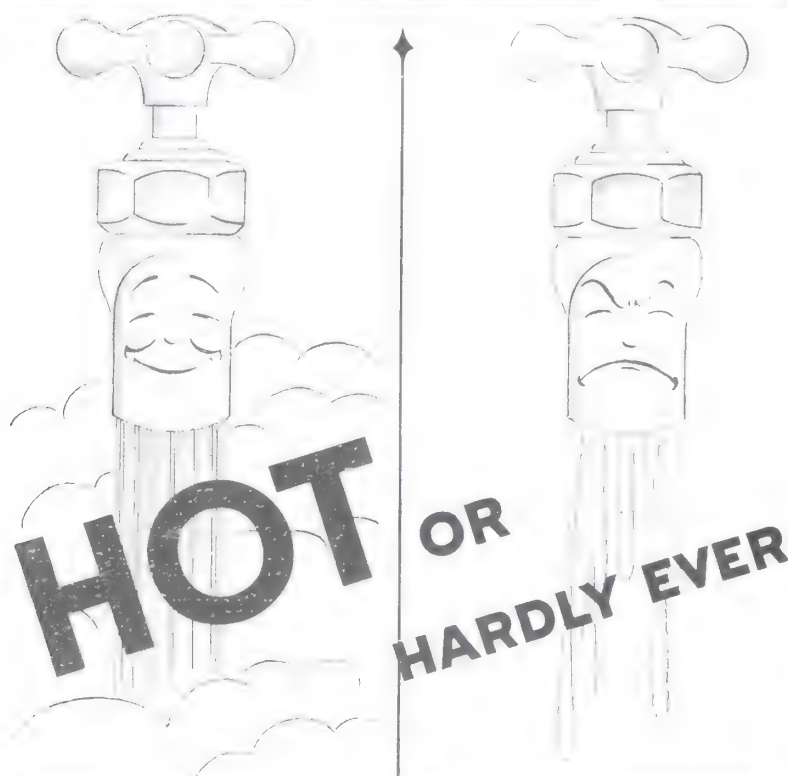
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## ARCHITECTS, MANUFACTURERS, ETC.

(CONTINUED FROM PAGE 169)

D. Haight. 13. Architect: Frank J. Forster, Photographer: Robert MacLean Glasgow. 14. Architect: H. Roy Kelley, Photographer: G. D. Haight. 15. Architects: Robert Carson and D. Campbell, Photographer: S. H. Gottscho.

PAGE 126. 1. Architect: Royal Barry Wills. 2. Architect: Roger H. Bullard, Photographer: George H. Van Anda. 3. Photographer: George H. Van Anda. 4. Architect: Julius Gregory, Photographer: Samuel H. Gottscho. 5. Architect: Randolph Evans. 6. Architect: H. Roy Kelley, Photographer: George D. Haight. 7. Architect: Kimball & Husted, Photographer: Samuel H. Gottscho. 8. Architect: Frank J. Forster, Photographer: R. M. Glasgow. 9. Photographer: F. S. Lincoln.

PAGE 127. 1. Architects: Treanor & Fatio, Photographer: S. H. Gottscho. 2. Manufacturer: Smyser-Royer Co., Photographer: Samuel H. Gottscho. 3. Architects: Wyeth & King, Manufacturer: Smyser-Royer Co., Photographer: S. H. Gottscho. 4. Manufacturer: Smyser-Royer Co. 5. Architect: Brandon Smith, Manufacturer: Smyser-Royer Co. 6. Photographer: R. M. Glasgow. 7. Architects: Mellor, Meigs & Howe, Manufacturer: Smyser-Royer Co. 9. Architect: J. E. Dolena, Photographer: F. R. Dapprich.

PAGE 128. 1. Architect: Robert W. McLaughlin, Photographer: Harold Haliday Costain. 2. Photographer: Mattie Edwards Hewitt. 3. Photographer: George W. Harting. 4. Manufacturer: Wood Conversion Co. 5. Photographer: Samuel H. Gottscho. 6. Manufacturer: The Celotex Corp.

PAGE 129. 7. Architects: Frantz & Spence, Photographer: R. W. Tebbs. 8. Manufacturer: E. L. Bruce Co. 9. Photographer: Nyholm. 10. Photographer: Bodorff. 11. Photographer: Richard Averill Smith. 12. Photographer: Bodorff. 13. Manufacturer: Pittsburgh Plate Glass Co. 14. Manufacturer: Armstrong Cork Products Co. 15. Manufacturers: Western Pine Assoc.

PAGE 130. 1. Photographer: F. S. Lincoln. 2. Photographer: Nyholm. 3. Photographer: M. E. Hewitt. 4. Photographer: F. S. Lincoln. 5. Photographer: F. S. Lincoln. 6. Photographer: Trowbridge. 7. Photographer: F. S. Lincoln. 8. Photographer: F. S. Lincoln. 9. Photographer: F. S. Lincoln.

PAGE 131. 10. Photographer: Mattie Edwards Hewitt. 11. Photographer: Mattie Edwards Hewitt. 12. Photographer: Mattie Edwards Hewitt. 13. Photographer: George W. Harting. 14. Photographer: Nyholm. 15. Photographer: Nyholm. 16. Photographer: Nyholm. 17. Designer: Abraham & Straus, Inc. 18. Photographer: Akton.

PAGE 132. 1. Photographer: F. S. Lincoln. 2. Manufacturers: Western Pine Assoc. 3. Manufacturer: Curtis Companies. 4. Photographer: Trowbridge. 5. Photographer: Trowbridge. 6. Photographer: Trowbridge.

PAGE 133. 8. Photographer: Trowbridge. 9. Photographer: F. S. Lincoln. 10. Photographer: F. S. Lincoln.

PAGE 134. 1. Photographer: Frances Benjamin Johnston. 2. Photographer: Richard Garrison. 3. Architects: White & Weber, Photographer: Hedrich-Blessing. 4. Photographer: George H. Davis. 5. Architects: Charles Bacon Rowley & Associates, Inc., Photographer: Ernest Graham. 6. Architect:

V. C. Salomonsky, Photographer: H. Costain. 7. Photographer: F. S. Lincoln. 9. Photographer: M. E. Hewitt.

PAGE 135. 1. Manufacturer: Formi Insulation Co. 2. Manufacturer: Lightolier Co. 3. Photographer: F. S. Lincoln. 4. Architect: Benson Eschenbacher, Photographer: Harold Haliday Costain. 5. Manufacturer: H. A. Frambu Co. 6. Manufacturer: Chase Brass Copper Co. 7. Manufacturer: General Electric Co. 8. Manufacturer: Chase Brass & Copper Co. 9. Manufacturer: General Electric Co.

PAGE 136. 1. Architect: Robert Davis, Photographer: F. S. Lincoln. Architect: Paul Arnold Franklin, Photographer: Murray M. Peters. 3. Architect: Frank J. Forster, Photographer: Harold Haliday Costain. 4. Architect: White & Weber, Photographer: Hedrich-Blessing. 5. Photographer: Samuel H. Gottscho. 6. Photographer: Harold Haliday Costain. 7. Photographer: S. H. Gottscho. 8. Architect: R. Evans. 9. Photographer: Trowbridge.

PAGE 138. 1. Manufacturer: Iron Fireman Mfg. Co. 2. Manufacturer: Heatilator Co. 3. Manufacturer: Bra Pipe: Revere Copper and Brass, Inc. Boiler: General Electric Co., Storage Tank: Whitehead Metal Products Co. of N. Y., Inc. 4. Manufacturer: Nord Division, Borg-Warner Corp. 5. Manufacturer: The Bryant Heater Co. Manufacturer: Burnham Boiler Corp. 7. Manufacturer: Fox Furnace Co. Manufacturer: Reif-Rexoil, Inc. Manufacturer: Williams Oil-O-Matic Heating Corp.

PAGE 139. 10. Manufacturer: Minneapolis-Honeywell Regulator Co. 1. Manufacturer: Surface Combustion Co. 12. Manufacturer: Air Conditioning Unit: Carrier Corp., Boiler: Weil M. Lain Co. 13. Manufacturer: Delco Frigidaire. 14. Manufacturer: American Radiator Co. 15. Manufacturer: Pierce Butler Radiator Corp. 16. Manufacturer: Gar Wood Industries, Inc. 17. Manufacturer: Fluid Heat Oil Burner.

PAGE 140. 1. Manufacturer: Kohler Co. 2. Manufacturer: Standard Sanitary Mfg. Co. 3. Manufacturer: Crane Co. 4. Manufacturer: Libbey-Owens-Ford Glass Co. 5. Manufacturer: The Accessories Co., Inc.

PAGE 141. 6. Manufacturer: Briggs Mfg. Co. 7. Manufacturer: Pittsburgh Plate Glass Co. 8. Manufacturer: Coliseum-Nairn, Inc. 9. Manufacturer: W. A. Case & Son Mfg. Co. 10. Manufacturer: Standard Sanitary Mfg. Co.

PAGE 142. 1. Manufacturer: Kitchen Maid Corp. 2. Manufacturer: Ilg Ventilating Co. 3. Manufacturer: Mars Wall Tile Co. 4. Manufacturer: Armstrong Cork Products Co. 5. Manufacturer: General Electric Co. 6. Manufacturer: Briggs Mfg. Co. 7. Manufacturer: Westinghouse Electric & Mfg. Co. 8. Manufacturer: Pittsburgh Plate Glass Co.

PAGE 143. 9. Manufacturer: Kelvinator Corp. 10. Manufacturer: General Electric Co. 11. Manufacturer: Nord Division, Borg-Warner Corp. 12. Manufacturer: Williams Oil-O-Matic Heating Corp. 13. Manufacturer: General Electric Co. 14. Manufacturer: American Gas Association. 15. Manufacturer: Libbey-Owens-Ford Glass Co. 1. Manufacturer: The International Nickel Co., Inc.



# HOUSE & GARDEN

The Nest Publication

April 1937



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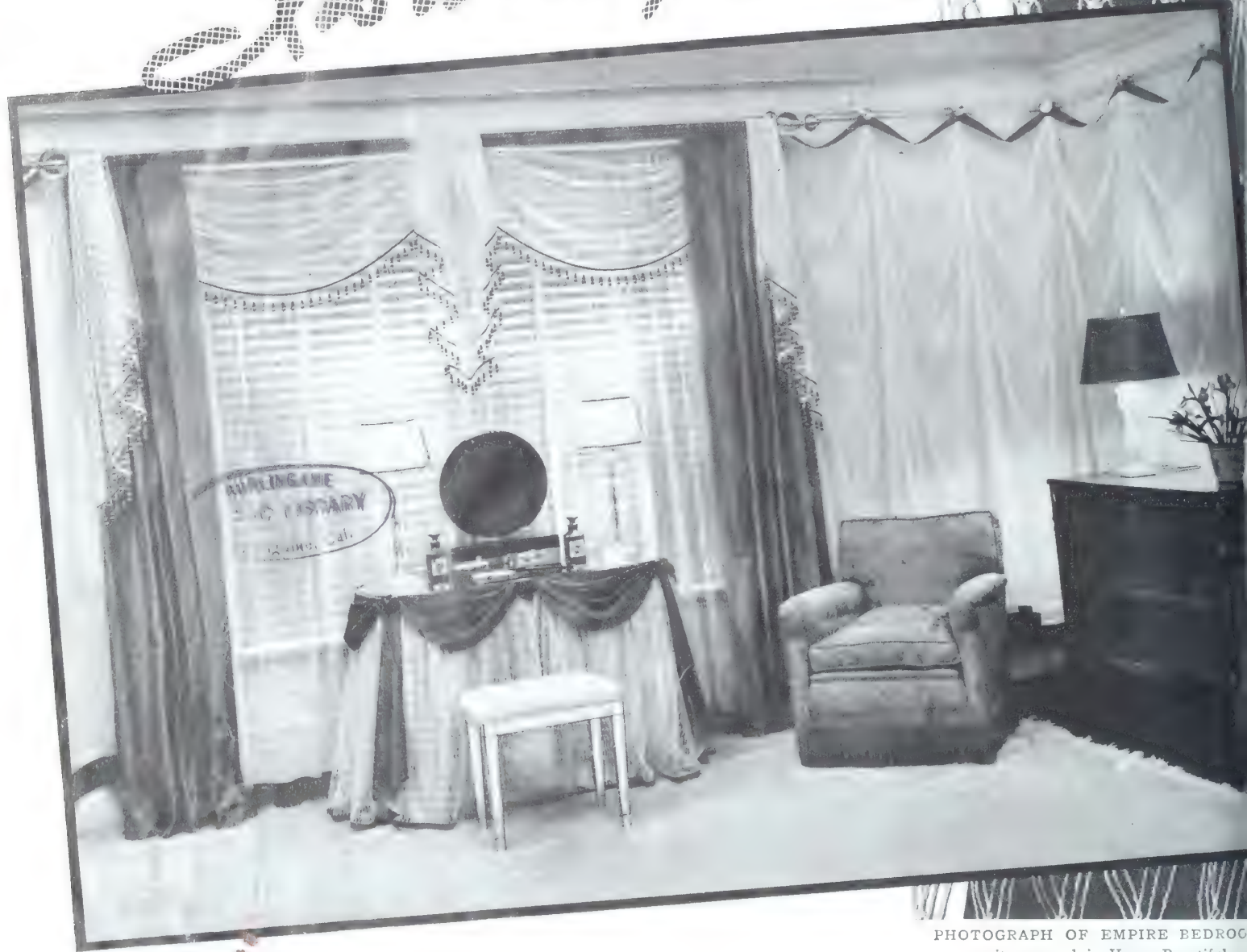
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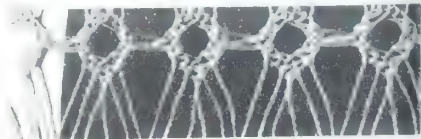
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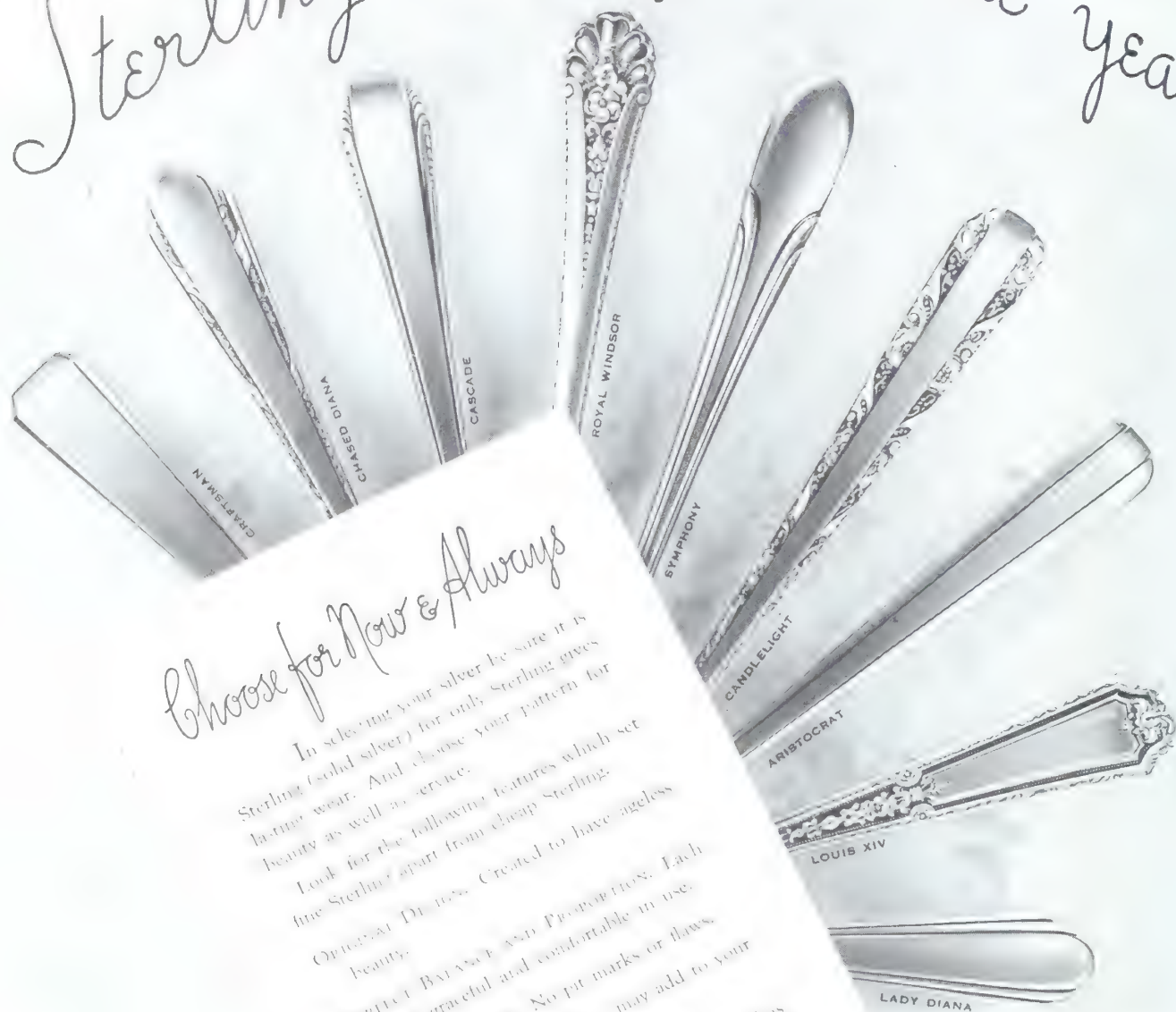
the stamp "ideal" for their use in the new house.

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 rers Company . . . Dubuque, Iowa  
 illito Co. . . . . Cincinnati, Ohio  
 er Dry Goods Co., Inc.  
 . . . . . Tulsa, Okla.  
 thers, Inc. . . . Des Moines, Iowa  
 Bros. Co. . . . . Topeka, Kans.  
 he . . . . . Lincoln, Neb.  
 antile Co. . . . Minneapolis, Minn.  
 . . . . . Joplin, Mo.  
 Scott & Co. . . . Chicago, Ill.  
 Co. . . . . St. Louis, Mo.  
 sis & Sons . . . . Omaha, Neb.  
 Fuller Company . . St. Louis, Mo.  
 Co. . . . . Knoxville, Tenn.  
 on Co. . . . . Atlanta, Ga.  
 . . . . . Richmond, Va.  
 Dry Goods Co. . . Louisville, Ky.  
 . . . . . Memphis, Tenn.  
 . . . . . Miami, Fla.  
 Goods Co. . . . . Forth Worth, Texas  
 Goods Co. . . . . Los Angeles, Calif.  
 Company . . . . . Tacoma, Wash.

#### SOLID COLORS

Skyblue Old Rose Coral  
 Chiffon Green Jonquil  
 Brown Honey Beige Burgundy

#### COLOR TUFTS ON WHITE GROUND

Old Rose Lavender Green  
 Rust Brown Peach  
 Snow Ruby Red Dusty Pink

#### WHITE

#### GUARANTEED PRE-SHRUNK FAST, AND TUBFAST



Double bed size 90 x 108  
 Single bed size 72 x 108  
 From \$5.95 to \$8.95  
 Spread illustrated \$7.95



Bates



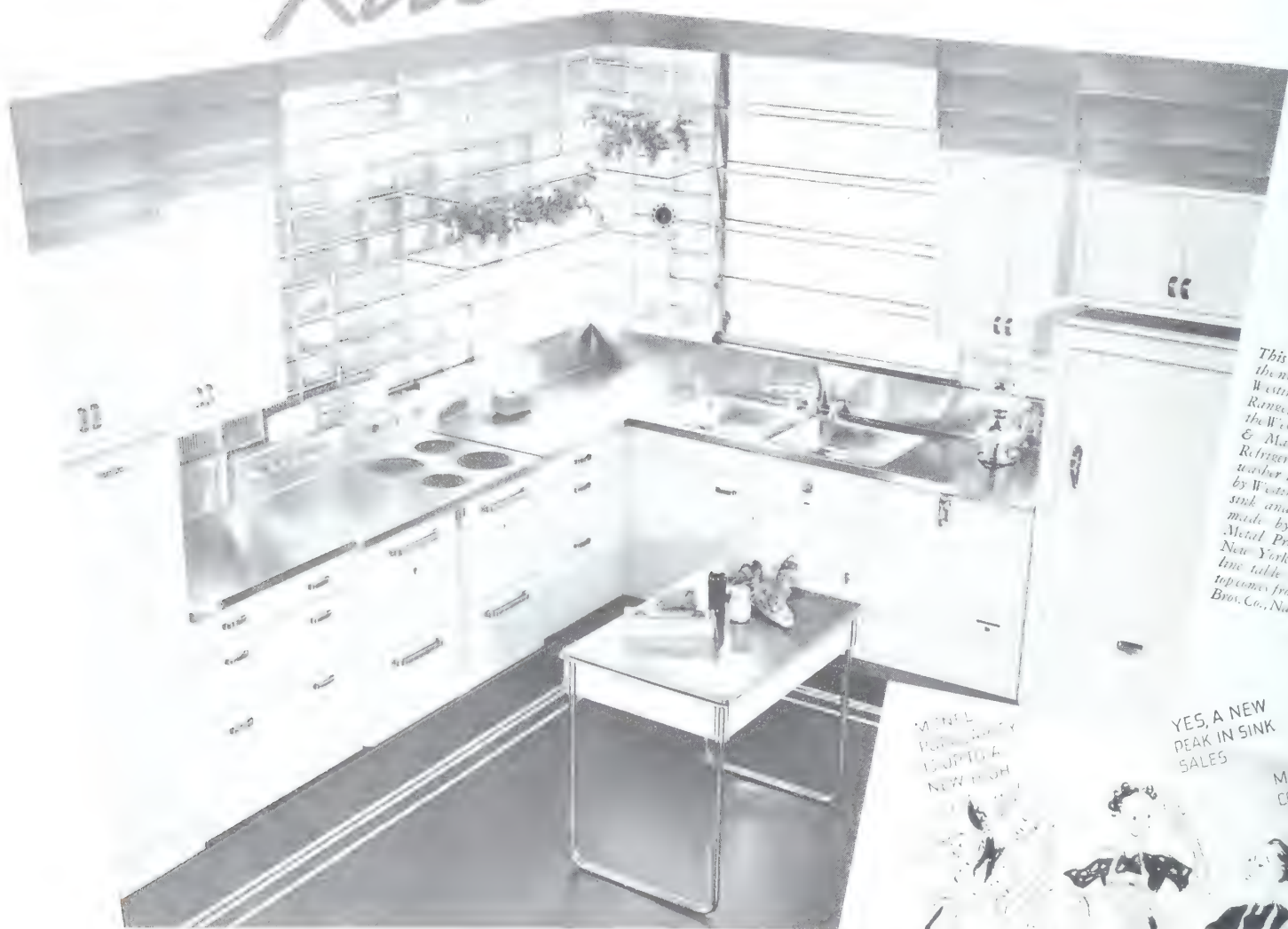
Bates strikes a new note in romantic charm and distinction for Candlewick bedspreads. Long famous as America's foremost makers of fine spreads, Bates has created a modern miracle in color and fabric by developing a way to *weave* Candlewicks. In all the world only Bates can tuft its spreads in this remarkable way. Now it's possible for you to buy luxurious Candlewicks of the rarest beauty at prices you wouldn't believe possible for these qualities. You will love the colors! They range from deep rich shades of brown and burgundy to shell like hues of honey beige and peach. Now is the time to give your bedrooms this new and magic touch of beauty, and when you choose Bates you pay glowing tribute to your own good taste!

WOVEN ★ TUFTED CANDLEWICK REDSPREADS



# A CORNER IN

# Kitchen Beauty



This photograph shows the new Monel kitchen, manufactured by the Westinghouse Electric & Manufacturing Co. Refrigerator and dishwasher under sink, made by Westinghouse. Monel sink and steel cabinet made by Whitehead Metal Products Co., New York, Inc. Smart line table with Monel top comes from Altschuler Bros. Co., Naperville, Ill.

YES, A NEW  
PEAK IN SINK  
SALES

MONEL IS  
CORNERING  
THE MODERN  
KITCHEN

## With Continuous Working Surfaces in Silvery Monel!

Does the sheer loveliness of this bright Monel corner make you blush for your own kitchen? Does its uninterrupted "flow" of silvery metal make *your* kitchen seem disorganized and inefficient?

Modernize with Monel. Only in Monel can you achieve these ultra-modern effects—with all equipment perfectly matched. For instance, only in Monel is it possible to match the latest model ranges of all leading manufacturers with a complete assortment of sinks, cabinets and worktables.

### Monel in Matched Units

This wide variety helps explain why Monel practically has a corner on model kitchens being built today by women's magazines, utility companies and equipment manufacturers. *Matched equipment* is the watchword for 1937 kitchens. And the easiest—and loveliest—way to do the matching is in Monel.

It's good psychology to Monel-ize your

kitchen. The play of light over these shining surfaces makes hours in the kitchen pass cheerfully—and quickly. And with easy-to-clean Monel topping off everything, kitchen work becomes definitely easier.

### A joy to work with

You'll find, also, that Monel is good for your nerves. This tactful metal is resilient. It subdues the clatter of pots and pans. And helps prevent breakage of your best china and glass.

Finally, Monel resists all attempts to destroy or mar its beauty. Acid fruit juices find that their efforts to make stains are—fruitless. It is proof against hot pots and pans... rust proof, chip proof, accident proof.

$$\begin{array}{|c|} \hline 2/3 \\ \hline \text{NICKEL} \\ \hline \end{array} + \begin{array}{|c|} \hline 1/3 \\ \hline \text{COPPER} \\ \hline \end{array} = \text{MONEL}$$

### You can't guess the prices

Everybody guesses too high. Most people can't believe that Monel sinks start at \$64. And sink-and-cabinet combinations at \$94. In all, there are 57 different models to choose from. Cabinet sink models are available in length from 41 to 144 inches in fractional inch.

For full information about Monel sinks and tanks, write to the manufacturers, Whitehead Metal Products Co. of New York, Inc., 304 E. 4th St., New York, N.Y. For information about other Monel household equipment, address

THE INTERNATIONAL NICKEL CO.,  
73 Wall Street New York, N.Y.

Monel Metal inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify Monel, remember that the adoption of Nickel's toughness, strength, beauty and extra good service to steels, iron and non-ferrous metals.



**flowers, flowers everywhere**

**in our 1937 re-opening of**

# **progress house**

**newly designed for spring by**

**the Altman interior decorators**



the botanical influence in decoration is one of this spring's leading trends. But it must be done correctly...with great charm, with great restraint. Come and see progress house . . . borrow this garden magic for your own home . . . consult the Altman decorating staff.

**Progress House...seventh floor**

**B. ALTMAN & CO.**

FIFTH AVENUE

NEW YORK





Concrete home, Bronxville, N. Y. Erik Kaeyer, Yonkers, N. Y., architect. Example of the charm concrete gives to the Colonial home.



# FOR SALE..

**THE PRICELESS SAFETY, THE BEAUTY AND PERMANENCE OF CONCRETE**  
*... at a low cost that will surprise you*

## How to get a **CONCRETE HOME**

- 1. Ask a nearby concrete products man or concrete contractor for names of architects and builders experienced in concrete.
- 2. Tell the architect you select that you want concrete walls, floors and a firesafe roof.
- 3. Have your plans figured by one of the rapidly growing number of builders and realtors who have built concrete homes or who are specializing in this type of construction. As a rule you will get the best bid and the best job from a builder experienced in concrete. Let nothing shake your determination to obtain the best value for your home-building dollars in today's market...  
**A FIRESAFE CONCRETE HOME.**

It scarcely seems possible—yet actual figures show that any home buyer can afford the many advantages of concrete.

Is your new home to cost \$5,000? \$7,000? Or more? In any event, by adding only a few dollars a month to your payments, you can build the walls and floors with this modern material that is showing the way to better home construction. A surprisingly small difference over ordinary construction! And this difference soon turns into an actual saving, thanks to low upkeep, slow depreciation and high resale value.

Remember, your concrete home is firesafe, proof against storm, termites and decay. It is snug and

dry in winter, cool in summer, floors do not sag or creak, its doors and windows do not bind. You have your favorite architectural style, your favorite color and texture with concrete.

**Over 14,000,000 Square Feet of Concrete Floors!...**

were built into new homes last year. Concrete floors are fireproof, rigid, warm and quiet—and low cost. Simply colored and waxed, given terrazzo, linoleum, wood, carpeting or other covering—different in every room, if you like. No home is modern without concrete floors.

Send for free booklet, "Design for Concrete," showing 55 selected houses by leading architects.

**PORTLAND CEMENT ASSOCIATION**  
 Dept. 4-20, 33 West Grand Avenue, Chicago, Ill.





## Add eye comfort to decorative beauty with home lighting... *New Style!*

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

HERE is one of the simplest steps you can take to insure a more charming and more livable home: Make your lighting up-to-date!

First of all, see that you have *enough* light in every room to make seeing easy for young and old. Your lighting company will be glad to help you *measure* your lighting with the Light Meter, the marvelous new instrument that lets you *see* for yourself how much light you have.

Then be sure that your lighting is glareless, soft

and diffused... soothing and restful to eyes. Thus you'll get new eye comfort.

And don't forget that the new style in home lighting is decoratively smart, too. Lamps and fixtures should be appropriate in design. Colors and materials should form a harmonious ensemble with the other furnishings in the room and accentuate their beauty, as advised by modern home planners and decorators.

You will find I. E. S. Better Sight Lamps particularly helpful, since they assure you

light that is scientifically correct.

They are offered in a variety of attractive models and materials. Other handy suggestions will be found in the two interesting, illustrated booklets which the coupon will bring you. They're free.



Send for 2 new, free booklets

General Electric Co., Dept. 166-HG  
Nela Park, Cleveland, Ohio

Gentlemen: Please send me free of charge your two new booklets, "Seeing Begins" and "Style Your Lighting, Too."

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**GENERAL**  **ELECTRIC**

**IMPORTANT**—Inferior lamp bulbs may waste up to 50% of the light you pay for. Insist on MAZDA lamps made by General Electric. They do not waste electricity and they stay brighter longer.



Light Meter



# You can Afford

## NEW "FACTORY-FITTED" BURNERS

for any size house



**5 TO 6 ROOMS** You can enjoy a "Factory-fitted" Delco Oil Burner with a capacity that exactly fits your requirements.



**7 TO 8 ROOMS** Whatever size your home may be, you burn just enough oil to heat it. There's no wasted heat—no wasted fuel.



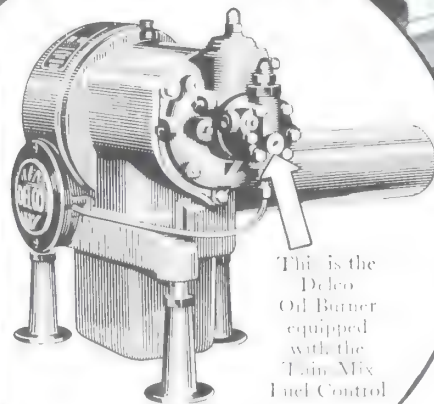
**9 TO 10 ROOMS OR MORE**—For the small home—and for the largest mansion. There's never a misfit installation.



### DRASTIC PRICE REDUCTION

Public demand created by Thin-Mix Fuel Control allows us to reduce prices in face of rising costs.

*Fastest Selling  
Oil Burner  
on the Market*



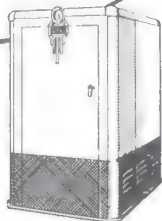
This is the Delco Oil Burner equipped with the Thin-Mix Fuel Control

### Money-Saving Thin-Mix Fuel Control is offered only on Delco Oil Burner

The new and simplified Thin-Mix Fuel Control is an invention that brings real economy to automatic heating. You use less oil. You use *cheaper* oil—the least expensive domestic grade. And you don't waste a single drop of oil. In *addition*, this revolutionary invention that slows down your fuel bills creates no soot and dirt . . . because it burns a true *thin mixture* of oil and air.

**Delco Automatic Furnace** for steam, vapor or hot water systems. Revolutionary "Impakstor" construction puts heat to work inside your home. Reduces wasted heat up the chimney as much as 35%. For oil or gas. Write for information.

**Delco Conditionair** for forced warm air systems. "It air conditions as it heats." Here is winter air conditioning that costs no more to operate than heating alone. For oil or gas. Write for information.



*It Pays to Talk to*

# DELCO-FRIGIDAIRE

The Air Conditioning Division of General Motors

**AUTOMATIC HEATING, COOLING AND CONDITIONING OF AIR**



# Automatic Heat!

**INSTALL** *Now* **WHILE COSTS ARE LOW**

## Prices drop as economy of Thin-Mix Fuel Control booms demand for **NEW DELCO OIL BURNER**

You've seen it happen before with General Motors products. Up go sales! Down come prices!

And that's just what's happened to the Delco Oil Burner.

Because it's the fastest selling oil burner in the world, prices have been drastically reduced... manufacturing savings passed on to you.

The reason it's the fastest selling oil burner in the world is... the Thin-Mix Fuel Control.

**"Thin-Mix"—the control that makes automatic heat surprisingly economical**

The Thin-Mix Fuel Control releases most microscopic quantities of the purest grade of domestic fuel oil into the burner to produce a thin mixture of oil and air—rich in heating power—economized in oil consumption.

So miserly is it that it makes automatic heating an actual economy. You can say goodbye forever to furnace idleness and still save money. And that's more good news!

### *Complete line to fit any size house*

No longer do you have to buy an oversized, misfit oil burner because of too few standard models to choose from. Now, no matter what the size of your home, you can buy a *Factory-Fitted* Delco Oil Burner with an engineered oil burning capacity that *exactly* fits your requirements. There's no wasted heat—no wasted oil. Fuel costs are cut to the bone.

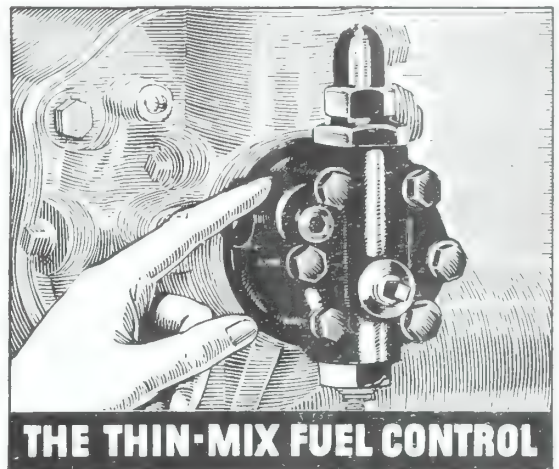
### *Why experiment when you can be sure?*

With the price of Delco Oil Burners drastically reduced, you can now enjoy low-cost, automatic heat that is a Product of General Motors, for no more than you'd pay for an unknown, untried burner.

All the savings of the Thin-Mix Fuel Control... all the savings of perfectly fitted burners... are yours at *no extra cost*.

### *Get the facts*

Call your nearest Delco-Frigidaire dealer today. Or mail the coupon at right. There's no obligation. You'll find that you literally *can't afford* to put it off another year.



### **Cost-Cutting Thin-Mix Fuel Control gets the most out of your fuel**

You know how a too-rich mixture in your car wastes fuel. Oil burners that lack proper controls let mixture of oil and air get too rich... waste fuel... cause smoke and soot. The Thin-Mix Fuel Control—offered only on Delco Oil Burners—keeps the mixture *thin*... creates a clean, hot flame that gets more heat from the oil... saves money, heats your home for less cost and does it better. It's another modern miracle from the world's foremost builders of devices for combustion of liquid fuels.

### **MAIL THIS COUPON TODAY!**

Delco-Frigidaire Conditioning Division  
General Motors Sales Corporation  
Dayton, Ohio, Dept. HG-4

I want to save on heating cost. Please send me information about ( ) Delco Oil Burner; ( ) Delco Automatic Furnace for steam, hot water or vapor systems; ( ) Delco Conditionair for forced warm air systems.

Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

**PRODUCT OF GENERAL MOTORS**



# London 1937



THE eyes of the world turn to London and the Coronation—and, long before the great moment arrives, you'll be there. If not in person, then with Vogue. The April 1 issue of Vogue is Coronation Number—a brilliant preview of the pageantry and pomp—the great personages—the gorgeous costumes of this once-in-a-lifetime occasion.

This same issue of Vogue is a unique guide for prospective travelers to England. Marjorie Hillis tells you about shopping in London. John McMullen gives you the final words on that finicky subject of gentlemen's furnishings. Vogue's editors have selected the pink of British tweeds for your country week-ends. And Vogue's scouts have covered the British Isles for names of good shops, restaurants, country inns, places to go, things to see.

Headline fashion news in this issue are the eight colour pages from Paris, and Vogue's selections from the imports of the great American stores. Finally, April 1 Vogue brings you, as a special scoop, four paintings from the Andrew Mellon collection just presented to the nation—reproduced here in full colour.

Mark April 1 on your calendar—the day to get your Coronation Issue of Vogue.

## APRIL 1 VOGUE

on sale at all good news-stands April 1





# JULIANA



It's a pattern you can live with! So you'll never tire of Juliana, modern sweeping lines give it simplicity . . . touched with a decorative motif you'll say is "just enough" . . . quaint tulips suggestive of springtime in Holland. You'll see fine craftsmanship in the most minute details of Juliana . . . in the perfect balance of each lovely piece . . . in the shaping of tines and bowls and blades. After years of use, you'll find its satiny sheen undimmed, for the Secret of Watson Park helps it to resist tarnish longer, — to come up smiling after every polishing . . . see Juliana soon, learn what grace and beauty Watson craftsmanship can bring to sterling silver.

**Watson**   **Sterling**

BY THE SILVERSMITHS OF WATSON PARK



MATCHED IN HOLLOWARE,  
the all popular Watson Sterling!

## WATSON COMPANY

247 Watson Park, Attleboro, Mass.

Please send printed "table-setting" reproductions of "Juliana" and other popular patterns. I enclose 10 cents to cover mailing costs.

Name \_\_\_\_\_

Address \_\_\_\_\_



TRY JULIANA!  
SET YOUR TABLE with full size printed reproductions. See how this lovely sterling enhances ching and decorations! Use the coupon!



# MAISON de LINGE



OUTSTANDING BRIDAL  
LINENS AND LINGERIE



This exquisite real Venise set, monogrammed in Brussels. Service for 8, \$195.00. Finger bowl doilies to match, for 8, \$24.00.

290 PARK AVE., N. Y.—816 MADISON AVE., N. Y., AND GREENWICH, CONN.

## The Bride's IDEAL HOME is MODERN!



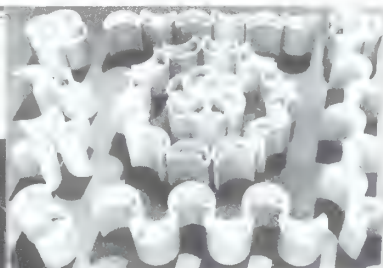
MME. MAJESKA  
Consultant Decorator

Fundamentally... the bride is a modern creature. She insists upon a kitchen, bathroom, game room, motor car that is ultra-modern. If she hesitates about going modern completely, it's because she knows expert guidance is needed to make her dream home come true. We at Modernage pride ourselves on the most complete modern decorative service in the country... ready to serve you without obligation.

**Modernage**  
162 East 33rd St.  
New York

America's Largest Modern Furniture and Rug Establishment

## PORCELAIN CRESCENTS



### THE COLORS:

white, cobalt, yellow, jade green, periwinkle.

### THE PRICE:

\$4.10 for set of six.

Foundations for unique table effects employing short-stemmed flowers—with or without the candles. Write for booklet describing our many approaches to beauty in decoration.

JOHN L. HAWKINSON

175 BARTHOLOMEW AVE., HARTFORD, CONN.

# SHOPPING



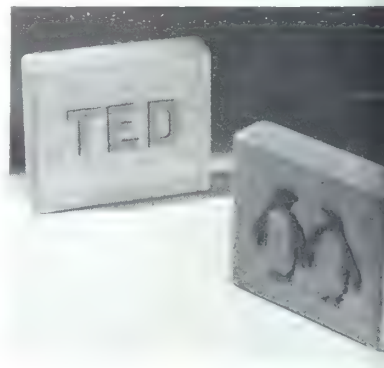
You might try going native in a thoroughly modern manner. For instance, this useful combination of wastebasket and icebucket will add a finishing touch to any wide-awake establishment. Enameled metal with vertical bamboo strips on the outside. Basket \$5.50, icebucket \$3.50. From W. & J. Sloane, Fifth Avenue and 14th Street, New York



JENNY WREN gets a special home of her own. Behold a sensible bird house made with a perch, a small entrance, and an arrangement for cleaning out old nesting material. Same house with larger entrance available for blue-birds, etc. Firmly built with a galvanized painted roof. \$2.25. Malcolm's, 524 North Charles Street, Baltimore, Md.



First step on the road toward higher learning — personal book-ends that should inspire any youngster to bookish concentration. This pair is formed of cork, in its natural color, with cut-out name and penguin in bright red, blue, brown or green. About 4 by 5 inches. Costs \$3.50 and comes from Childhood, Inc., 32 East 65th Street, New York



The perky raffia attached to our jug is Norwegian for handle. The pottery itself serves as a liqueur bottle, for oil or vinegar, or as a syrup jug. Stands 5 1/2 inches high, and is in bright yellow with a flower pattern. Other colors are obtainable. \$2.25 not postpaid. From the Norwegian Pottery Shop, 141 East 47th Street, New York





# AROUND



you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



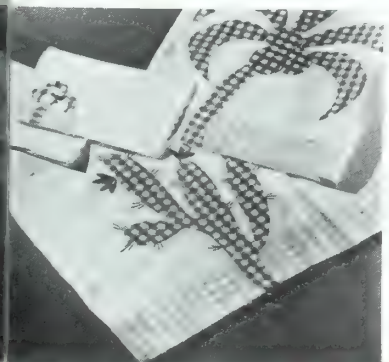
FIRST prize for all-around Grade A flower-pots. Aside from the lovely floral design, in deep pinks on turquoise, note its usefulness. Firmly attached to the saucer, the pot has small holes near its base for necessary waterflow. Altogether three sizes, from 6 to 10 inches high. \$1.50, \$2.00, and \$2.50. Cooleys, Inc., 34 Newbury Street, Boston, Mass.



EVOLUTION—the original lines from which this little silver syrup pitcher is taken belonged to a cider jug made by Paul Revere. Now, however, the piece is only about 3 inches high, and it deals with liquids of a more tender nature. Complete with its separate tray \$30.00. Shreve, Crump & Low, Boylston at Arlington Streets, Boston, Mass.



THE tower-like apparition is nothing less than a nest of ashtrays for use during the Bridge game or whenever necessary. It is very cleverly made of light tan saddle-stitched leather; and the trays inside each leather rim are of removable glass. \$9.00. Matching cigarette lighter, \$6.50. Both from Ovington's, 437 Fifth Avenue, New York

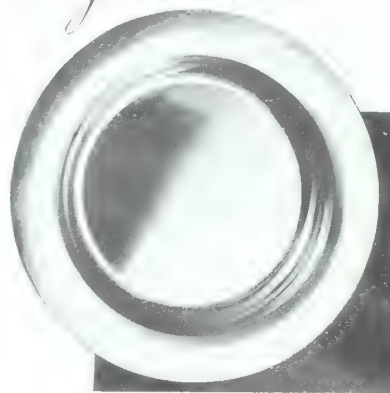


THIS rare flowering cactus has bloomed for the first time on a luncheon set. Both cactus and coconut palm decorations are applied in gingham to linen cloths, in a 13-piece arrangement. The gingham is green and white, stitchings and other designs in appropriate colors on the white ground \$21.00. Mosse, Inc., 750 Fifth Avenue, New York

## 18th Century Boston

This heavy sterling silver dish is an exact replica of a masterpiece made by Boston's famous silversmith, John Coburn (1725-1803). Like his contemporary, Paul Revere, Coburn was devoted to graceful simplicity of design. For those who know and appreciate fine old silver, this piece makes an ideal gift.

Send for our illustrations of other famous Shreve reproductions.



13 inches in diameter

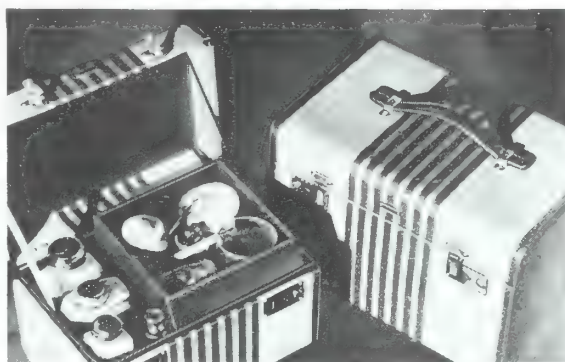
an unusual value at \$40

### Shreve

CRUMP & LOW COMPANY

ESTABLISHED 1890

*Boylston at Arlington Street, Boston, Massachusetts*



TOPS  
UP...

## in this new Oshkosh Make-Up Box

NOT a fitted case, but a small box designed to carry your very own creams and lotions, tops up. Has room for nightie and slippers, too! In "Chief Oshkosh" duck, (illustrated), 12" size, \$25; 14" size, \$27.50.

In pin grain leather—your choice of black, navy, green, red or brown—12" size \$20; 14" size \$22.50. Imported pigskin or suntan cowhide, 12" size \$22.50; 14" size \$25. Rawhide, \$27.50 and \$30.

## OSHKOSH TRUNKS, INC.

Makers of fine luggage... 10 East 41st Street, New York  
Prices slightly higher west of Denver

## AN HEIRLOOM of TOMORROW

A handmade reproduction of an old Chippendale Wing Chair imported from England.

The cushion is of down and the filling of curled hair. The wood is Santa Domingan mahogany finished in an old, faded brown (or to order).

Price \$90. in muslin, f.o.b. Houston.

Covers applied and crating free. Five yards of 50-inch material required.

*Decorators' accounts solicited.*

## GEORGE B. SHEPHERD STUDIOS

2633 MAIN BLVD.

HOUSTON, TEXAS



*Write for illustrated folder of handmade furniture.*





## GINGER

Another shipment of sugared ginger root which met with instantaneous demand at Christmas time has just arrived from China. Seven ounces of sugared ginger, put up by our Peking house in a gay little decorated Chinese porcelain jar. When the jar is emptied, it may be used for countless other purposes. An unusual and most acceptable gift for your week-end home.

Jar and 7 oz. of sugared ginger, \$1.50 postpaid.

Mail order, please specify this.

**YAMANAKA & CO., INC.**  
680 FIFTH AVENUE, NEW YORK



"Boy With Jug" Budding—One of the charming designs in our collection of distinctive objects for garden, terrace and penthouse.

*Always the unusual in*  
**GARDEN ORNAMENTS**  
*at the*

**POMPEIAN STUDIOS**  
30 EAST 22<sup>ND</sup> STREET, NEW YORK CITY  
DESIGNERS CONTRACTORS IMPORTERS MANUFACTURERS

**YOUR GARDEN**  
Enhance its natural beauty with shapely, colorful Terra Cotta, Sun Dials, Jars, Vases, Benches, Gazing Globes, Bird Baths, etc. Send 10 cents in stamps for illustrated brochure.

**GALLOWAY POTTERY**  
3213 Walnut Street, Philadelphia  
On display 355 Lexington Ave., N. Y. C.

**TODHUNTER**  
Copper reproduction of original vane from the old Dutch State House, New York  
\$95.00  
119 East 57<sup>th</sup> Street  
New York, N. Y.

**TABLE FOUNTAIN**  
Simply plug into wall socket (A. C. current), fill with water, and fountain brings tinkling gaiety to your dinner table or sunroom. Incorporates infinite possibilities for arrangement with any kind of flowers. Antique copper, 13" dia. \$13.50. Satin chromium, 13" dia. \$18.00. Larger sizes obtainable.  
Shipped express collect.  
**THE PAGE SHOP**  
21 Haverford Ave. Haverford, Pa.

**The new PORTABLE BIRD BATH**  
Just plant it in the earth and transfer it to show the tower of your best bird. Spun aluminum base and bird. Size, 45" high. \$6.50 postpaid.  
**The Decorative Galleries NEIMAN-MARCUS CO. DALLAS, TEXAS**



# SHOPPING

Individuals of this family group are the main representatives of a very fetching new coffee set. Missing relatives are 5 more cups and saucers. Smartly fashioned of some sort of golden tan pottery, lined in dark brown. The complete set costs \$5.50, and you will find it located at Johns' Decorations Inc., 535 Madison Ave., New York



This silent butler may not be golden, but it's undeniably worth its weight in gold. Actually it's of extra heavy silver plate on copper; the lid is hinged and the handle of black wood. 6 inches long, 4 inches wide. A very lovely piece despite its lowly station in life. Priced at \$6.75 from Miss Jordan's Shop, 121 Newbury St., Boston, Mass.



Putting it squarely up to you for use with future salad accomplishments. Bird's-eye maple that has been cleverly hand-carved gives the bowl a pleasant light coloring. Both fork and spoon are pewter tipped. The bowl costs \$10.95, fork and spoon are \$3.95. These are at McCutcheon's, Fifth Avenue and 49th Street, New York City



Mealtime is more than ever apt to be a shining hour with these sparkling candlesticks on your table. Fashioned of crystal in an attractive conservative design, they can be wired with candle and bulb for dressing table use. \$15.00 the pair, unwired. They may be obtained from Louise Tiffany Taylor, 758 Madison Ave., New York



**"Millefleur." Wool yarn, 36" x 36"**  
\$18.00 express collect

## HOOKED RUGS

- Available immediately, faithful reproductions of museum pieces now in Metropolitan Museum of Art, New York.
- Write for free illustrated booklet showing collection exclusive with this House.

**THE HOUSE OF HOOKED RUGS**  
515 Madison Avenue, New York  
DEPT. A



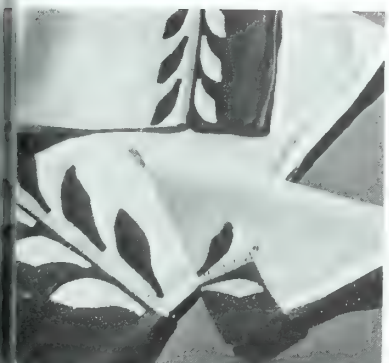
# AROUND



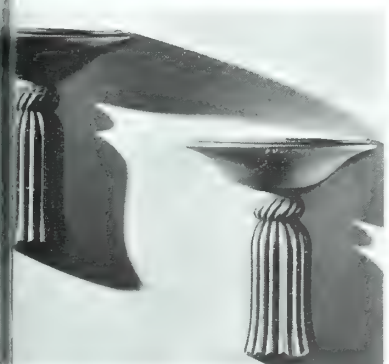
ILLUSTRATING a very good reason for the present vogue for fruit plates. Here are lovely designs that belong to set of 12 dessert or luncheon plates decorated in six various motifs. Beautifully colored in unusual shades. \$15.00 a dozen dessert plates. Luncheon plates \$18.00 a dozen. Cooley's, Inc., 34 Newbury Street, Boston, Mass.



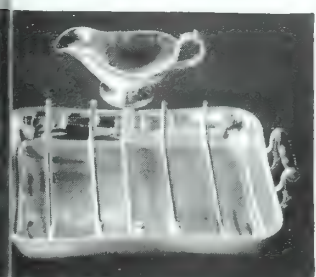
A FIRST CLASS way to bring kitchen matches out of the kitchen. This is the type of match box silently demanded by every male in the household. Very simple in design, with merely a small crest for decoration, it is of fashioned silver plate on a copper base. 6 inches long, about 2½ inches wide. Costs \$8.95 at Neiman-Marcus Co., Dallas, Tex.



A LEBRANT-LOOKING luncheon set that seems to be a part of Spring itself. All of the hand-work on it was done in France, where the leaf pattern was applied on the background. This is a 17-piece set that comes with red, blue, green or tile appliqué on white linen. \$12.50. May be obtained at Makana, Inc., 416 Boylston Street, Boston, Mass.



THESE brackets ought to hang pretty high in your estimation, for aside from their smart design they're made of pickled pine—a more than fashionable wood at the moment. The tassels are hand-carved, and the entire length overall 7½ inches. They cost \$8.95 the pair, and come from the Hand Craft Studio, Inc., 722 Lexington Ave., N. Y.



## SHEFFIELD SILVER

### ASPARAGUS DISH

★ Smart accessories for Spring dinner tables. Asparagus serving dish with Sheffield silver sauce dish.

Complete ..... \$25.00

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High quality lead blanks with heavy, shammed, cut fluted base. F900 Hi-Ball, \$8 dz., F917 Old Fashion, \$9 dz., F601, 2-oz. Whiskey, \$7 dz.

Hand-engraved 3-letter Monogram, By Expert Glass Cutters

#### STANDARD SHAPES

For those who prefer the regular standard shapes without fluting or shaming (not illustrated), Hi-Ball, \$5 dz., Old Fashion, \$5 dz., Whiskey, \$4.50 dz., including 3-letter monogram.

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*Le Lead*  
21" — \$50 each  
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*Le Bronze*  
21" — \$95 each  
190 pair

The *diver* girl (at left) may also be had in 20". Price in lead \$150. In Bronze \$250.

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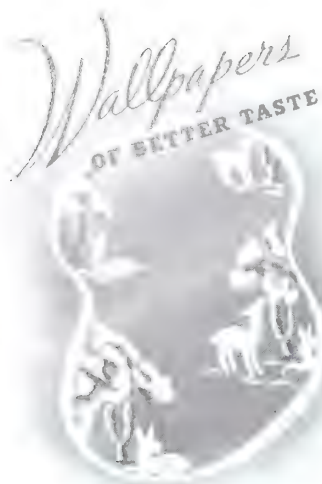
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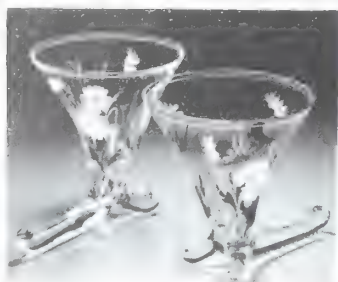
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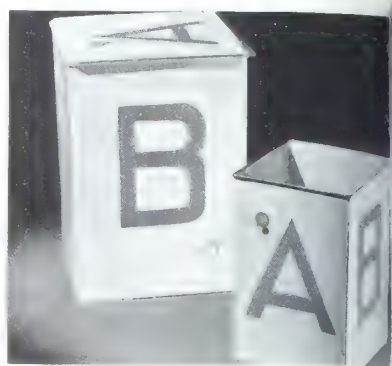
ROBERT ENSKO  
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NEW YORK



# SHOPPING

ABC's in nursery neatness. The matching alphabet hamper and basket, which absorb much of the early alphabet painted in bright varicolored letters, should find a pretty useful place in the nursery or child's bathroom. Hamper and basket are of white enameled metal. Basket \$1.50, Hamper \$8.50, W. & L. Sloane, 575 Fifth Ave., N. Y.



Poised in flight long enough to give everlasting light and decoration to your country home. These wrought iron wall brackets also have matching switch plate decorations. Birds, horses or boats for single brackets, \$9.00. Double brackets \$12.00. Switch plates \$1.25 to \$1.50. Abercrombie & Fitch, Madison Avenue at 15th Street, New York



SOUTH WIND is the title of the refreshing new dinner ware pattern. Sprightly flowers in shades of deep pink and blue form a colorful decoration on the off white ground. Fashioned of semi-porcelain, it sells for \$15.00 a complete dinner service for 8; and \$28.00 a service for 12. Comes from B. Altman, Fifth Avenue at 34th Street, New York



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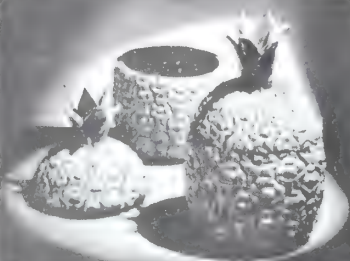
are individualized pieces of true refinement and delicate charm. They are enriched with an exquisite quality of imported crystal trimming and cut-glass shades.

Illustrated is an authentic Federal style of dining-room fixture—available in polished brass, antique brass, or pewter at \$28.50. Order direct, or write for catalog.

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# AROUND



EXPRESSLY made for the Edward VIII coronation that was to be, these objects now come under the category of rare pieces. Both beaker and mug are hand-painted Ridgway and Spode designs, with a portrait on one side and the crown on the other. Priced at \$1.75 each, may be obtained from Plummer, Ltd., 7 East 35th Street, New York

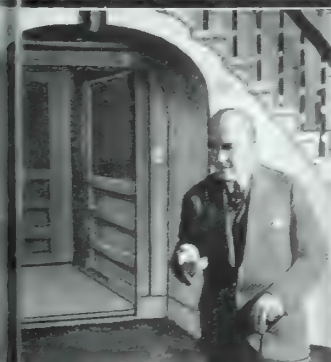


VOICE-SAVER to summer engrossed gardeners or tennis players. The tone of this bell is especially lovely, as much of its metal is taken from the famous old bells of Weolli, England. Its pattern is also cast from one of these fine bells. 15 inches high complete and it costs \$5.00. Kenneth Lynch, Inc., 9-14 37th Avenue, Long Island City, New York



SAFEST and most painless method for obtaining home-made jellies—old-fashioned crabapple and quince; mint, and guava. The grape and red currant jellies here belong to this group of delicacies, which also includes raspberry, blackberry and strawberry. 10-oz. jars \$2.00 ea. Park & Tilford, Fifth Avenue at 57th Street, New York

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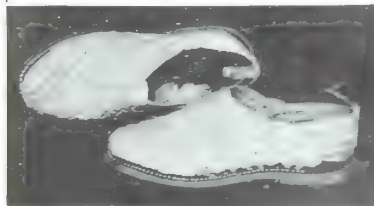
Green Turtle Soup with Sherry	at. tin 1.00
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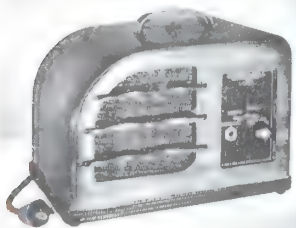
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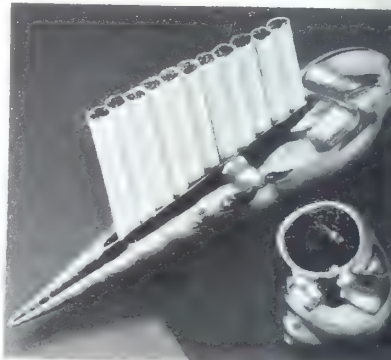
EVEN useful pieces like a hamper and waste-basket can be beautifully decorated. These, for example, painted by hand in an original design in clear vivid rose, blue, mauve and yellow, on white. The practical hamper is firmly hinged and well ventilated. Fairly small sizes. Hamper \$35.00, basket \$15.00. Mrs. Tyson, 9 West 57th St., New York



MAINLY reserved for cereal and waffle addicts. Standing just about six inches high, this monogrammed pitcher serves syrup at the table, or individual milk for cereal on the breakfast tray, as you prefer. Very reasonably priced at \$3.50 for the set of pitcher and plate. To be seen at Monoglass Ware Co., 225 East 60th Street, New York



GIORGIO, the seashell, for a purpose. The cigarette holder and ashtray are actually porcelain, well glazed, but their sea-shapes lend a freshness to things as prosaic as cigarette smoking. The little ash receiver costs \$.75, while the cigarette holder is priced at \$1.25. They are from James Pendleton, Inc., 19 East 57th Street, New York



TEX to your taste and strength and amusement. The pyrex glass tea-pot enables the exact strength to be ascertained before removing the tea-ball which is attached to the chromium lid. Of six cup capacity, decorated with a three-letter monogram, and available from the Clover Leaf Crystal Shops, 60 East Monroe Street, Chicago, Ill. For \$3.00



### VANITY FAIR'S Portfolio of Modern French Art . . . \$12

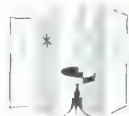
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# ROUND



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THIS fish may be out of water, but he's certainly at home—especially when serving as a front door knocker. The solid brass design, a brand new one, comes to 8 1/4 inches in length overall. You'll find this motif excellent for Georgian homes or for places by the sea. The price is \$25.00, and it comes from Todhunter, Inc., 119 East 57th St., N. Y.



IMPORTANT residents of the breakfast tray. Here is an individual service of coffee pot, creamer and sugar bowl for early morning breakfasts in bed. Not only unusual in design but you'll find them thoroughly practical in purpose and use. Reasonably priced at \$6.75 the set. May be found at Hampton Shops, 18 East 50th Street, New York



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**\$18.50**

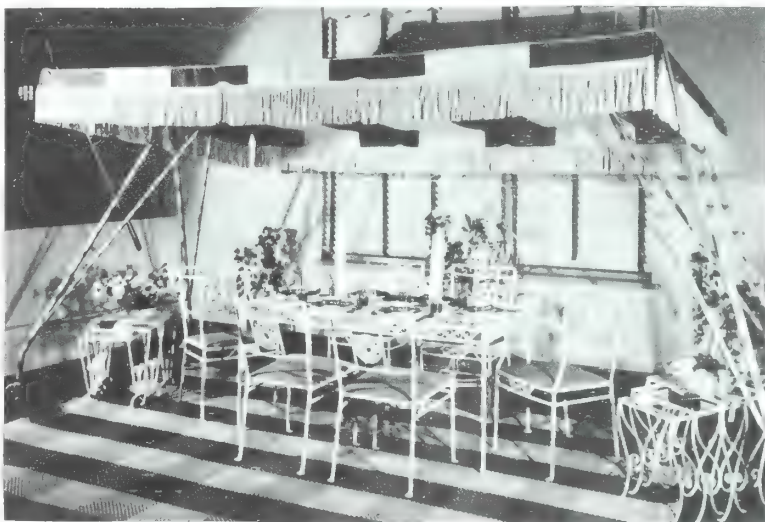
(2 top sheets, 2 pillow cases, embroidered with flags or name.)

Wool-filled Comforter \$18.50

Color scheme: navy blue and white, with a touch of red.



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Come! See what's doing in outdoor furniture, and in canopies so high, wide and handsome, they shade whole dinner parties. Prices are moderate and the showing, right now, is complete.

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# SHOPPING

This lovely dressed-up porcelain caddy holds special tea from the Orient. Black tea, to be exact — one half pound. The jar is so nicely decorated with pastel flowers that it will make an excellent future caddy for all manner of tea. The combination comes complete for \$2.00, and may be obtained from Yamanaka, 680 Fifth Avenue, New York



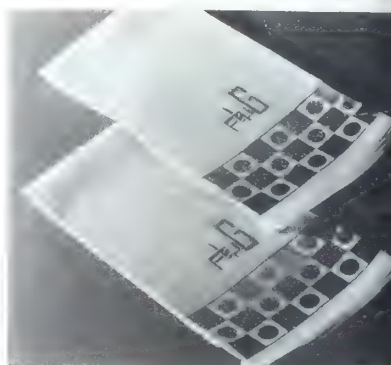
IN EARLY Colonial days this mayonnaise boat was one of the foremost sterling silver designs. Now, although it is the identical pattern revived, it looks surprisingly and conveniently modern. Use it also for whipped cream or French dressing. A sterling silver piece, \$16.50. Black, Starr & Frost-Gorham, 594 Fifth Avenue, New York



More than a square deal for plant life in search of better homes — little pots that are fashioned in a French pottery of a brownish gray color. The applied decoration on them is white. Small size, about 3 inches square, costs \$1.50; larger size, about 4 inches, \$2.50. You can get these from Pitt Petri, 509 Madison Avenue, New York



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HARDEST hothouse flowers on record. These little tubs of Dresden porcelain flowers stand only 1½ inches to 2¾ inches high. You use them as table decorations or as party favors. Painted in soft pastel colors—smallest size, \$1.50 the pair; medium size, \$2.50 pair; 2¾ inch size, \$3.75 the pair. F. B. Ackermann, 50 Union Square, New York

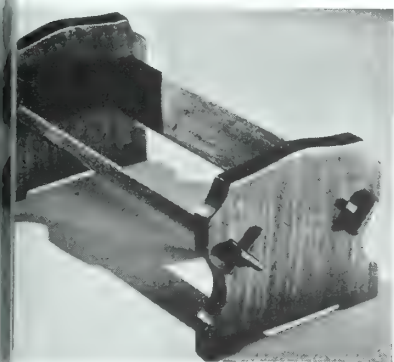




# AROUND



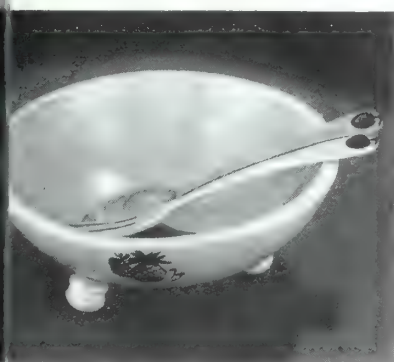
SYRUP loses all power of stick in this little jug. A hinged cover lifts with a lever close to the handle. The jar of clear melon glass can be removed for washing whenever necessary. Separate chromium plated plate is included, and the price complete is \$2.50. Comes from The Rockefeller Center Remembrance Shop, 30 Rockefeller Plaza, New York



PLEASANT rustic atmosphere for quiet home reading. Here is a bookrack for Early American or Colonial rooms. It comes in mahogany, maple, walnut or oak for \$4.00 express collect. Hand-made and signed, and pegged together so that it may be taken apart and packed. Comes from the Joselyns, 124 Mt. Vernon Street, Boston, Mass.



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DISPLAYING a container to rival any salad in crisp freshness. This footed salad bowl has a colorful hand-painted design of pineapples, cherries, etc., around the outside. The wood is given an alcohol and hot water proof treatment. Bowl \$3.25, fork and spoon set \$1.20. It comes from Lewis & Conger, Sixth Ave. and 45th Street, New York



OUR unsuspecting terapin serves as local color to attest the excellent flavor of these delicacies. Green turtle soup that is equally delicious and efficacious at the table or in the sick room. Pint tin \$6.00, quart \$1.00. Terapin, ready to serve Maryland or Baltimore style. Pint \$3.00, quart \$6.00. Vendome, 18 East 49th Street, New York



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Here is a book filled with necessities for outdoor life and play in the summer. There is gay furniture for your lawn and porch. There are games that turn even a small grassy plot into a place of exercise or relaxation. Should you live or spend your vacation near the beach, it provides everything for land or water playtime.

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1. Ashley Hall
2. Bishop's School
3. Briarcliff Jr. College
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12. Monticello College
13. Oak Grove
14. Ogontz
15. Penn Hall
16. Stoneleigh-Prospect Hill
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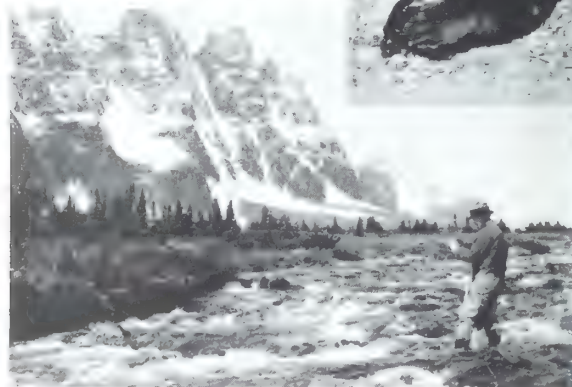
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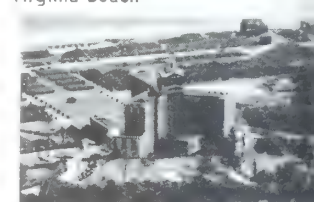
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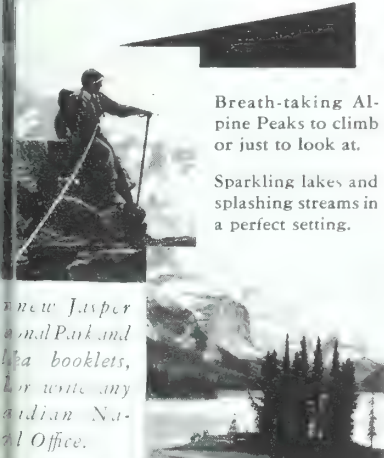
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See page 24 for the  
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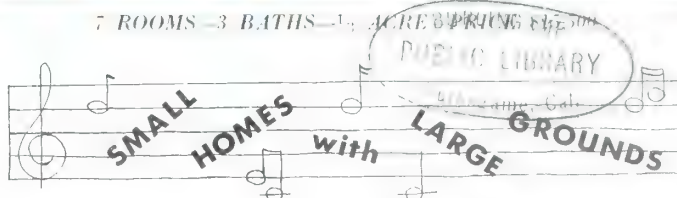
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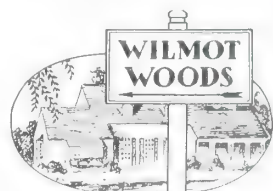
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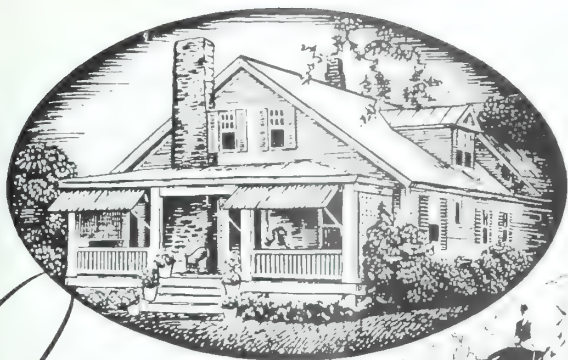
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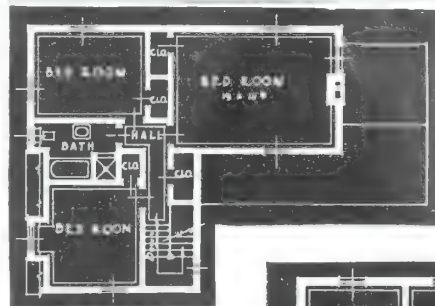
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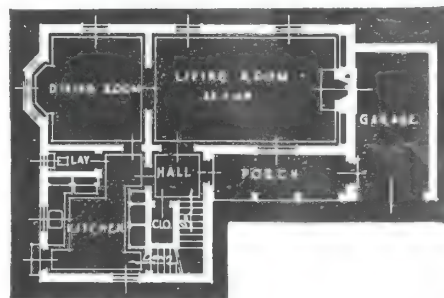
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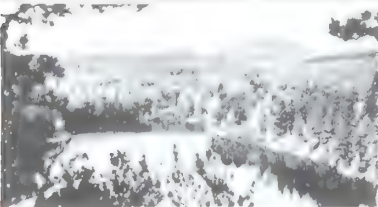


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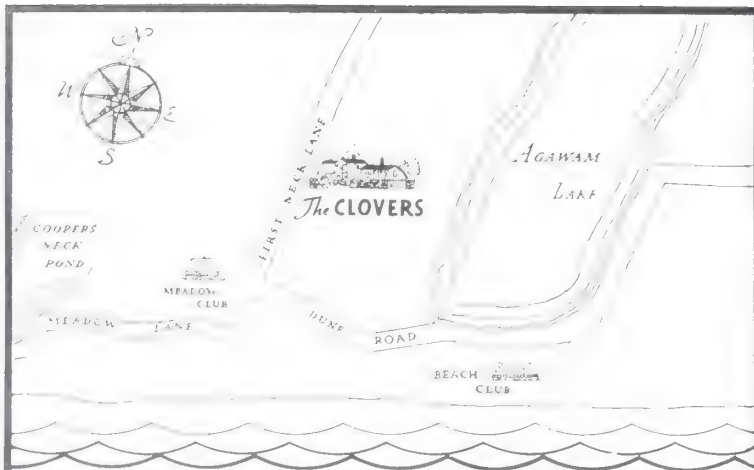
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# DOG MART

(Continued from page 29)

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The character of the Boxer is of extreme importance. His love and faithfulness to his master and household, his alertness and his fearless courage as defender and protector are characteristic. He is distrustful of strangers, lively and friendly in play, but fierce when aroused. He is noted for his intelligence, tractability and cleanliness, which makes him a pleasant family dog and a cheerful companion. He is sedate without deceit or sneakiness. The size of the Boxer should range from 19½ inches to 23¾ inches at the shoulder.



Ch. Dorian von Marenhoff of Mazarine, a Boxer, was the first dog of this breed to appear in the final judging at the Westminster Show. His photograph is shown by courtesy of Mr. and Mrs. John P. Wagner.

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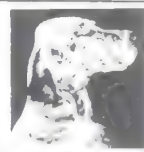
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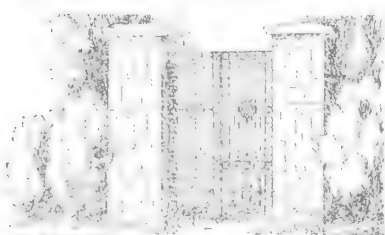
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## Speaking of Track

A great many of us have thought that track is just a matter of getting out and shuffling along the cinders with the same gait we've used since our crawling days. The attitude of "there's nothing to it—all you have to do is run" is typical of the spectator. He overlooks the long afternoons of sweaty grinding around the track, the months of coaching on starting and timing, which are the essential ingredients of form. For, after all, in track it's form that counts. Without it you're an "also ran".

Jump from athletics to education and it's still form that counts. The school becomes the coach, supervising the somewhat less enthusiastic grind of declensions and conjugations. And, as in track, it is the ultimate effect of the training, not the training itself, that is important. The function of the secondary school lies in showing its students how to learn.

The freshman entering college will find at once the need for this "form" in education. He will enter upon an entirely new field where his one asset will be his knowledge of how to study—where to look for the answers. Without this he will flounder until "mid-years" release him from his obligations. Parents must, therefore, be sure to select the proper coach. Whether the child is destined to enter college or business, the approach to clear thinking is essential.

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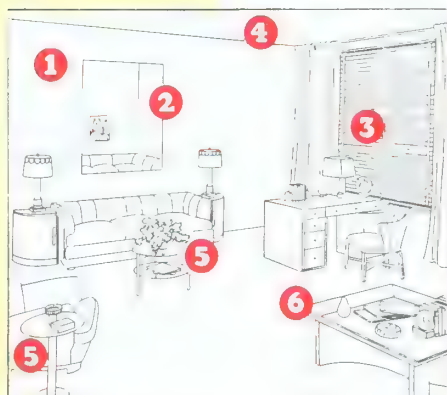
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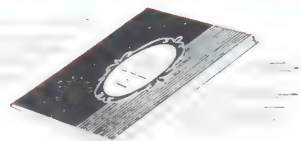


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HOUSE &amp; GARDEN'S

# May Double Number



The full May issue of the magazine, plus a large, separately-bound Portfolio of House Furnishings with Features for the Bride

As timely as the first tulip—as helpful as a whole corps of decorators and gardeners—House & Garden's Double Number for May is dedicated first of all to the Bride! And, equally, to all you who feel that exhilarating urge of spring—the urge to do things for your home.

Section I of this May Double Number corresponds in size and content to the regular issue of the magazine. It features New Gardens, and brings you, in addition, a wealth of ideas and practical advice for building, modernizing, decorating, and generally sprucing up your house for spring.

Section II—a complete, separately-bound volume—is a detailed presentation of new house furnishings. Taking a basic floor plan, the Editors of House & Garden have shown three exterior styles for this plan. They have created decorative schemes for each room to correspond with the different exteriors. Finally, they have chosen, from the actual stocks of manufacturers, furnishings for these rooms. This survey covers not only the major items of furniture—but also the important details of fabrics, upholstery, china, silver, linen, bath and kitchen accessories. And nothing is shown or suggested which cannot be duplicated in one or more stores in your vicinity.

The price of House & Garden's May Double Number is no more than that of the regular issue—only 35c. Whether you are a bride with a new house to furnish—or a lady whose present home needs refreshment—make this copy of House & Garden your first investment.

## SECTION 1

GARDENING: Lilacs; Gardening with Granite; English Cottage Gardens; Sweet Peas; Irises; Plants from the Gaspé. BUILDING: Modernized House; Roof Treatment; Crabtree Farm; House Painting. DECORATING: Color News; Rebuilding with Curtains; Portfolio of Interiors; Southern House.

## SECTION 2

Plans, Elevations, and Gardens for 3 Cottages—Modern, Colonial and Regency. Decorative Schemes for each room in the same style. A complete survey of new furnishings for these rooms, including furniture, fabrics, upholstery, curtains, china, silver, glass, bath and kitchen accessories.



AT ALL GOOD NEWS-STANDS APRIL 25th



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# HOUSE & GARDEN

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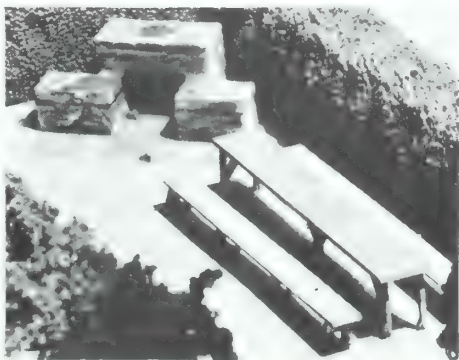
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THE MODEL OF OUR IDEAL HOUSE

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# The Bulletin Board



**DEFINITION.** In the introduction to Sachverell Sitwell's "Southern Baroque Art," we stumbled across this excellent explanation of the function of Art: "Life, in its human aspect, is very ugly and has always been so, it being the duty of Art to improve and select, transmuting for our eyes that which we know to have been sordid into what we can be persuaded was beautiful."

**RECORDED FURNITURE.** All who go to the restored Williamsburg naturally wish they could obtain furniture and fabrics such as have been used there. Well, now they can. Authentic reproductions made by capable craftsmen and exact in every detail are available in various department stores throughout the country. What's more, when you purchase one of these pieces your name and the price are recorded at Williamsburg and you can take your grandchildren down there and show them how true their heirlooms will be.



**GARDENING GOVERNORS.** Two of our new governors are horticulturists—Lloyd Stark, of the famous Stark Bros. nursery at Louisiana, Mo., is now guiding the destinies of Missouri; and in Vermont, George D. Aiken, whose wild flower nursery is known to all, will take off time to govern his home state. Are these, we wonder, the first nursery owners ever to be elected state Governors?

## MAHOGANY

This lovely wood was once a stately tree  
In jungles filled with screaming parakeets,  
The lofty branches, spreading far and wide,  
Concealed lithe monkeys in its green retreats.

Mauve Orchids decked its body, where the sun  
Could never reach to penetrate the gloom,  
And strange exciting odors filled the air  
From all the wealth of weird exotic bloom.

And then came man to make the spot his own.  
He hewed a path, a steaming jungle way  
To where the monarch stood, and marked it deep  
While all the forest trembled in dismay.

Then dark men felled this long-lived patriarch  
And dragged its logs protesting to the sea  
To travel to far lands and to become  
This polished chest of old mahogany.

VIRGINIA CONNETT

**TEXT FOR WEEDERS.** About this time of year fair ladies, whose hands have gone soft and white over winter (with much cosmetic care), will be lunging forth into the garden, trowel in hand and blood in their eye, determined to slay the first weeds that crop up. Perchance children, fearful of the grim determination on their parent's face, will cry, "Mother, where are you going?" For this dramatic moment Shakespeare supplies the perfect answer: "I will go root away the noisome weeds, that without profit suck the soil's fertility from wholesome flowers."

**COLLECTION.** We are collecting again. Time was when we went in for collecting doo-dabs, and the house is all cluttered with them. This new collecting doesn't cost a cent and the objects won't occupy an inch of space except a minute cell in our memory. We are collecting picturesque old American street names. In Providence the other day we picked up for a song Benefit Street and Benevolent Street and in lower Connecticut found a twisting country road called Peaceable Street.

In Philadelphia, of course, you can learn the trees of the forest from the street names and in Washington the alphabet. Down in Alexandria, Virginia, the streets were named when everyone knew the precedence of a royal court, Prince Street is below King Street, and Duke Street still further down. On the other side, the ladies are ranged in proper style. Queen Street and Princess Street lead you out of town.

What quaint street names have you to add to our collection?



**NOT UP TO STANDARD.** We like to believe, we sophisticated and practical people, that standards in building and the enforcement of regulations against below-standard materials are a creation of our own era. So it comes as a jolt to find that on a March day in 1713 the General Court of Massachusetts caused a bonfire to be lighted on King Street in Boston and into it was dumped "a parcel of Shingles (upwards of Eight Thousand out of Ten Thousand) found defective by the Surveyors both as to length and breadth prescribed by Law."

VIRGINIA CONNETT

**THE PEROXIDE MANIA.** Most of us, by this time, are accustomed to bleached wood. Mahogany and maple, stripped of their original character, form the framework for furniture. So widespread is this custom that if it continues a little longer the style will die of a surfeit. Now colorators have taken to bleaching crewel-work fabrics used for upholstery and drapery. In their enthusiasm state the colors are far too strong to harmonize with bleached wood furniture and the peroxide process gives soft greens and blues and pinks. Maybe, next, they'll start bleaching needlework carpets.



**GOOD GARDENERS.** You may tell a real gardener from the mere dabbling amateurs by this: that the real gardener lives and dies learning. The more he learns, the more he realizes how much there is to learn. If a gardener ever becomes so learned about his hobby that he feels no more lies ahead of him, he had better stop rocks in his pocket lest he float up into the clouds.

## WHEN DID IT STOP? (GRANDFATHER'S CLOCK)

Grandfather's clock was stopped at half past nine.  
It might have been some morning in the Spring  
When Crocuses pushed up the sandy loam  
And blue-birds caroling, took joyous wing.

Or maybe on a gusty Autumn night  
With hint of frost upon the tingling air  
When leaves were swirling under shadowy trees  
And hedge-rows stood funereal and bare.

Or was it on a day in Summertime  
When shrill cicadas trilled their roundelay  
And fields were lush and ripe for harvesting,  
The whole air redolent of new-mown hay?

It might have been some quiet Winter eve  
That shone as if great sparkling jewels dropped  
From every twig and bough along the road.  
I wonder when the old clock really stopped?

VIRGINIA CONNETT





PEARL  
PAGES

## THE GEORGIAN LIVING ROOM

Guests at the Ideal House will assemble in this hospitable room inspired by Eighteenth Century England. Before its warm and quiet background of brown and beige are gathered the owner's fine possessions of mahogany, porcelain and crystal. The floor plan is on page 86.





## THE IDEAL HOUSE · 1937

LAST year at this time House & Garden presented to its readers an Ideal House, designed to embody the requirements of an architect, an engineer, a decorator, a child-guidance expert, and a dietitian. This house was erected at Scarsdale, New York, with complete furnishings and equipment selected by the staff of House & Garden. It was open to the public for two months, attracted thousands of visitors, and proved to be the outstanding home furnishings exhibit of the year.

This year, House & Garden has sought to serve a greater circle of its readers. Instead of a house being built that might be seen only by its readers in the neighborhood of New York, an entirely different type of Ideal House has been planned for 1937. House & Garden itself is not building a house, but all our plans have been so formed that in many communities throughout the country, instead of in one vicinity alone, model rooms with the furnishing plans of House & Garden's staff will be opened during the present month. A group of department and furniture stores, the list of which will be found on page 150, is cooperating to bring to you, in all the reality of fabric, paint and wood, the decorations that our artists can show in only two dimensions on these pages.

At the same time, the Ideal House will not always be a castle in Spain. When the plans for House & Garden's Ideal House—1937 became known, we were asked for permission to construct it. The shovels and the saws are already ringing on a building plot in Fox Meadows, Westchester County, New York. This house, constructed by the building firm of McSweeney & McKean, with all its decorative schemes installed by R. H. Macy & Company, will be opened to the public early in June. The entire house will probably be built in still other sections of the country, under the auspices of other department stores; but you must look on the Bulletin Board of future issues for these announcements.

The plans for the Ideal House for 1937 again embody the requirements set up in 1936 by House & Garden's Ideal House Jury. This year House & Garden adds another all-important factor in ideal design: the harmonious collaboration, from the very beginning, of architect and interior designer.

Too often the whole design of a house is in the hands of the architect. The interiors are not considered until the house

is an accomplished fact. By then the decorator can only pick out the furniture and crimp the curtains. House & Garden, however, has turned back to the tradition of the famous builders who treated exterior and interior, and even the landscaping, as integral parts of the original plan. The creators of this Ideal House worked together from the start so that each element is a logical part of the whole. Julius Gregory, architectural consultant of House & Garden, drew the plans. Robert Locher, Associate Editor, was the interior designer. H. J. Marquardt planned the garden. The whole is offered you as an expression of House & Garden's practicality and good taste.

First, let us consider the architecture of the Ideal House. A modified late Georgian style has been chosen. This style was chosen because it fits into the home-builders' mood of today; it carries on the love of the traditional that Americans will never quite abandon; and it lends itself to modern structural materials. House & Garden believes this will be a house for 1947 as well as for today.

The house consists of a central block with two balancing wings. Because this is a house that must be adaptable to various parts of the country, the walls may be of white-painted brick, of painted concrete block, or of stucco over block, lath or hollow tile, or even of clapboard. The roof, which is of seamed copper, drops down behind a low parapet, a traditional feature of the late Georgian style.

The living rooms of the house look out upon the garden, a feature of gracious living of which House & Garden highly approves. The garage is an integral part of the house, saving clothes and temper in bad weather. There is easy access from kitchen to front door, without passing through a living room. A large part of the cellar is given over to a recreation room, where the younger, or indeed the older, members of the family may be noisy and informal. In California, or in the states that touch the Gulf, where cellars are not the custom, this feature would doubtless be replaced by a greater extension of the terrace and exterior court.

The roofs of the wings are flat and can meet the great demand for sun-decks. In modifying the Georgian style, the architect has applied the modern principle of elimination of unnecessary detail, so that the decorative features are concen-





TWO HUNDRED STORES THROUGHOUT THE COUNTRY ARE NOW SHOWING MODEL ROOMS OR DISPLAYS OF THE FURNISHINGS IN THE IDEAL HOUSE

trated. The entrance door is placed in a reveal of plain moldings. In the rear a great window of structural glass brick reaches from ground to cornice. No curves are found in the house except a small circular window in the front façade, and a semi-circular bay off the master's bedroom.

The Ideal House of course must have within itself all of those riches that modern research has poured into the lap of the home-planner. Walls and roofs must be insulated. The air must be conditioned at least for humidity, cleaning and motion. For summer comfort, provision will be made for the present or future installation of a cooling system. The furnace will be gas- or oil-fired, or, if coal is preferred, it will be equipped with an automatic stoker. The illumination of its rooms will be thought out in terms of sight-saving standards. The electrical or gas equipment, the wiring and circuit breakers, will be the latest. All these are possible within the floor plans of the Ideal House, although the exact form of the equipment can vary widely, depending upon their economies in the section where you live.

To furnish the Ideal House, the editors of House & Garden have conducted what is probably the most complete research that has ever been undertaken for the furnishing of a single house. From behind the scenes, in factories, in show rooms, in Chicago, Grand Rapids, New York, Philadelphia, the South, New England, the offerings of manufacturers have been surveyed, checked, re-checked; and finally our editors have emerged with a comprehensive list of furnishings that may be used to realize the decorative schemes of the Ideal House.

The objects drawn in the following pages are only the *generic* types of the chosen furnishings. We must remember that the great cabinet makers—Chippendale, Sheraton, Hepplewhite, Phyfe—each executed many variations upon a single theme. We can show you, in a single picture, only the proper type to look for. But in your stores you will find various modifications of these theme designs, because manufacturers have each followed a different interpretation of the classical model. Not only have we indicated variations of design, but we have provided for a range in price of the most important items. In certain cases we have even suggested alternate color schemes. All of these approved variations have been listed by House & Garden with your furniture or department store. And in their model rooms, or in their displays, you will see their realization of our schemes, and can find, marked by House & Garden's identifying tags, many or all of the selected furnishings. So, even though you may live very far from one of the constructed houses, you will still be able to enter some of its rooms!

Through the restrained architecture of the doorway, we walk into a foyer that speaks the welcome of the house. This perfect octagon, the first part of the house to be seen, will perhaps be the longest remembered. The ceiling and walls are dead white; the doors are painted a warm beige, picked out at the moldings with dull red and off white. In spite of its classic simplicity, the dimensions are too small, and the colors too friendly, for it to seem forbidding. Let us open, one by one, the tall doors that lead from it to the rooms of the Ideal House.



**DAUGHTER'S ROOM** Along one wall, the doors are fitted into a series of French Provincial panels, framing a chintz patterned in the manner of an old toile de Jouy. Woodwork and furniture are light in tone; the fabrics and paper are biscuit, buff, light green.

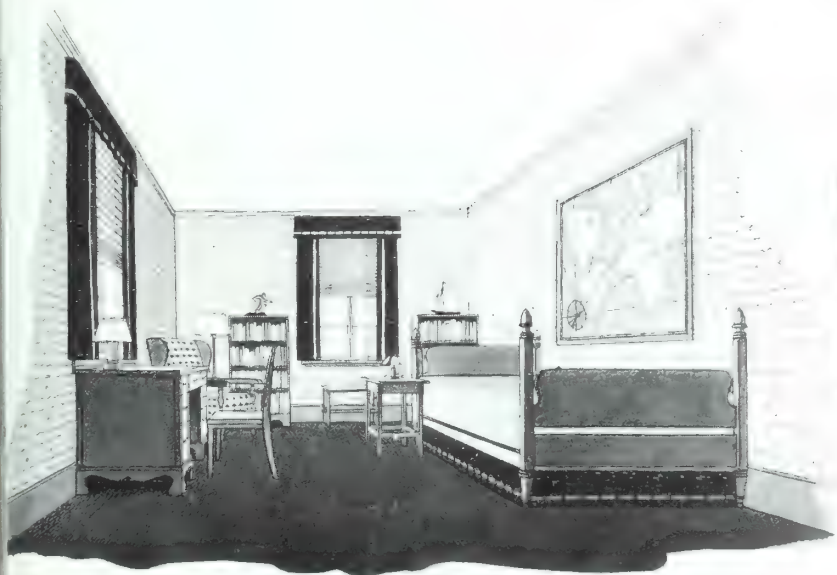
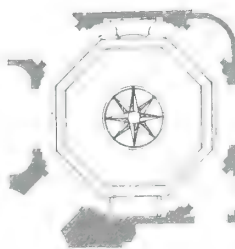






**LIBRARY.** The book cases and panels are to be built of pickled pine, rubbed to a silvery white color. The ceiling is dark brown, varnished to a high gloss. In this room the father of the family may find rich solitude among the comfortable furnishings and, we hope, good books

**THE LOYER.** Apart from the just proportions of its panels and architectural moldings, the interest is in the colors: white, beige and red on the walls, and black, white, gray and red in the linoleum floor. Mirrors line the two facets of the octagon that do not contain doors



**BOY'S ROOM.** For the young man of fourteen: sturdy maple furniture, early American, with dark blue draperies and upholstery. The wallpaper is patriotic, red, white and blue. The map, framed in maple, should be a seaman's chart, suitable for the finding of pirates' treasures





THE WALKER TERRACE

#### THE LIVING ROOM

This room is in the late Georgian style and, by its elegance, sets the standard for the house. It is, however, no mere document or museum piece of that period. It is distinctly a modern interpretation; the ghost of Horace Walpole would feel only a little at home if it came back to such a room. Our designer has taken from the Eighteenth Century that quality in which the century excelled—its line. Other periods have had a better knowledge of pattern; still others a better palette of color. But not before or since have craftsmen so adored the beauty of pure line, or with such care followed it to its last delicate slope. The forms, then, are Georgian. The color is very modern; in fact very 1937. It was only a few months ago that our decoration prophecies spoke of the room in monochrome. Here is the prophecy's fulfillment. Beige, brown, ivory, are all used, with no greater intrusion of vivid color than the rust-colored fringe of the draperies.

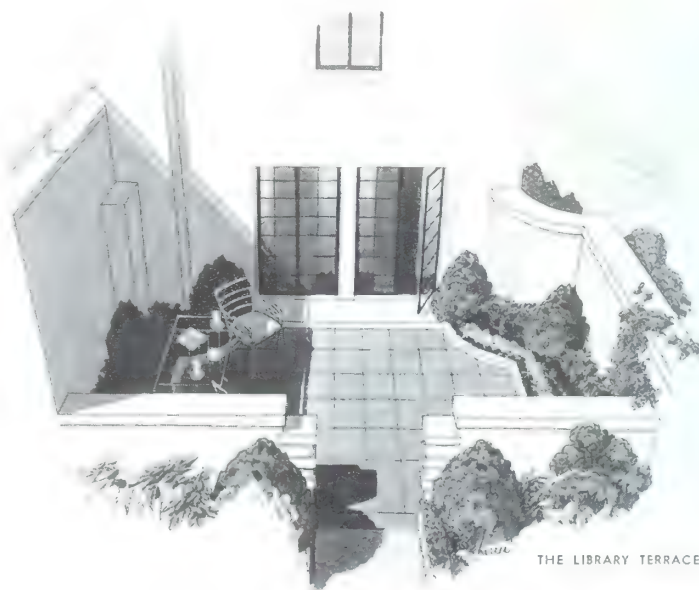
As one may see from the floor plan, one end is rounded, solving effectively the problem of the long, narrow room. The color treatment of the two narrow ends is noteworthy. Vertical stripes are used, of a beige that is darker than that of the side walls. These are outlined with fine stripes of white. The optical value at a little distance is the same as that of the side walls, although at closer range the effect is of a subtle embellishment.

Against a wall of the room that is not shown in the color drawing, the floor plan indicates the presence of a break-front secretary, directly opposite the chimney breast. Two occasional chairs are placed on either side. A tall and narrow piece of furniture, perhaps a whatnot of thin Sheraton design, should occupy the reveal which balances the foyer door. A low desk of kidney shape is at the center of the curved wall. The large window at the opposite end of the room is curtained as shown in the drawing, with a valance that extends the whole length of the window. A sofa stands before this window, with a three-tiered dumb-waiter on one side, and a lamp table on the other. The fireplace furniture groups well for friendly conversation, and is free from drafts.

#### THE DINING ROOM

This room is also Eighteenth Century English. Most of the features are visible in our colored drawing on page 43, but we might note that the fan-topped doorway is balanced upon the other side of the fireplace, by a recess of similar detail, which contains shelves for your rare and colorful china. A serving table is placed against the wall across from the fireplace, while opposite the window is a sideboard with hanging mirror. The bright green of the chair seats matches the curtain fringe. Instead of the dark mahogany indicated in the illustration, a blond mahogany might also be used for all the furniture of this room. *(Continued on page 36)*

VISIT THE STORES LISTED ON PAGE  
150 WHERE IDEAL HOUSE MODEL  
ROOMS ARE DISPLAYED. WATCH FOR  
R. H. MACY'S DECORATION OF HOUSE  
NOW BEING BUILT IN SCARSDALE



THE LIBRARY TERRACE





Rene Brissaud..

HERE are shown classic examples of dining room furniture, of the Sheraton or of the Hepplewhite school, both so well represented in good reproductions today. The two-color scheme of green and ivory makes for an air of dignity and peace. The fireplace wall is of stripped pine; the others are hung with a light green paper. Over-curtains of silk, glass curtains of gauze and the thick-pile carpet are all of an ivory tone. As elsewhere in the Ideal House, the good placing of cornice and panels bespeaks the coöperation of designer and architect.



## THE DINING ROOM





## THE GUEST BEDROOM

NO FURNITURE is so American as maple, a wood little used or known at all in other lands. Here its honey color sets the scale for an interior that will be warm and hospitable by lamplight or by day. This wood is suggested, in traditional forms, for the furniture of this room. It is used, as well, to frame the pictures over the beds, which might well be pieces of needlepoint, finished on a deep violet ground. White curtains are cross draped.

The brown of the wallpaper is cocoa, while the carpet for such a plan should be a darker brown. Curtains introduce a variant color, a gray and white chintz, related to the room by their orange-red fringe. The beige spreads are candlewick, and the chair carefully matches the curtain fringe.

This room offers a pleasing variation from the formal Eighteenth Century mahogany used elsewhere in the house.







## THE MASTER BEDROOM

THE glass brick bay, which forms a distinguished architectural note in the Ideal House exterior, appears within as a dressing alcove, prodigal in light and sense of space. A valance within its curve is repeated on the opposite side of the room as a canopy over the beds. A fashion note is in the close values of the color range, from the powder blue of the Chinese paper through the mauve and rose of the draperies and rug. A decisive chintz covers the chaise-longue, a good use of pattern against pattern.

For this room House & Garden recommends mahogany of late Eighteenth or early Nineteenth Century derivation. Our artist has pictured the generic types of such furniture; but many variations of detail, upon the same basic outlines, are possible to reproduce this serene master's room.







## THE BAR AND GAME ROOM



IT is always circus day in the Ideal House's recreation room. Painted poles support a mythical tent; and painted canvas curtains line the short passage to the side-show—a very real bar. Furniture is all in the modern spirit, upholstered in sturdy textured weaves. The painted cement floor, starting with a yellow center, works through black and white stripes to a gray border. Within the bar the walls are linoleum, bound at the corner joints with strips of chromium. Piano, card tables, and a well-placed fireplace are essentials of the game room.



# THE GARDEN

IN PLANNING the grounds of House & Garden's Ideal House the landscape architect, Mr. H. J. Marquardt, faced a triple problem. In the first place, he must create a planting scheme that could be completed within a specified plot area of 150' x 200'. Secondly, the plan must present the maximum feeling of spaciousness and distances without sacrifice of variety, color, privacy and general interest. And lastly, the burden of upkeep must be reduced as much as possible, consistent with the distinctiveness of the place as a whole. The details whose sum total accomplished these various ends are disclosed in the bird's-eye view of the model on this page, and the paragraphs which follow.

On the street side the grounds are kept decidedly open so that the house may enjoy that spaciousness of setting for which its architectural style clearly calls. For front boundary planting a sheared Barberry hedge is used, and along each side boundary flowering shrubs are massed—Spireas, Hypericum, Weigela, Forsythia and Snowberry—with a matched Pin Oak halfway between house and street and a White Dogwood where the extension of the house wall meets the boundary line. Against this wall, on either side, are massed Bush Honeysuckles, Weigelas, Kerria and *Euonymus radicans*. The two balancing trees in these areas are Elms, and each corner of the house proper is marked by a large Lilac clump with Carolina Rhododendron on the other side and *Ilex glabra* on the inside, toward the entrance door.

Passing behind the wall on the left side of the house you come to a little formal garden enclosed by walls at front and one side, by the house on the other side, and by a tall Yew hedge at the back. Around the edges of this Lilacs, Azaleas and Rhododendrons are used for accents, interplanted with flowers. The inner beds are given over to flowers, edged with either *Viburnum opulis nanum* or Dwarf Box accented by Dwarf Japanese Yews in the corners. For the walls themselves Mr. Marquardt has selected Climbing Hydrangea and Baltic Ivy. A still smaller enclosure connecting with the house utilizes Baltic Ivy as ground cover with Yews, Firethorn and Holly as accents.

Passing on toward the rear through a Yew-enclosed nook you come to a broad, straight path which, at its far end, meets the transverse walk along the end of the plot. On the left, as you go down this grass path, the planting is mainly of shrubs—Pieris, Azaleas, Hypericum, Caryopteris, Buddleia, Cotoneasters and Lilacs. Between them and the



NE-HOLM

GROUPS OF THE IDEAL HOUSE

walk is a long bed of annuals. At the street end of this shrub border is a Pink Dogwood, a Flowering Crab accents it midway, and at the rear end is a large Appletree. A hedge of Privet backs all of this, extends along the rear property line (except for a short stretch of Paul's Scarlet Thorn in the center), and back along the opposite property line as far as the outdoor grill enclosure.

Halfway down the walk you can turn right toward the oval lawn between broad beds of similar flowering shrubs faced down with more annuals. The trees here are: Pink Dogwood at the corner of the house; American Elm between the Dogwood and the lawn, and Paul's Scarlet Thorn near the center of the rear of these two main groupings.

On the far side of the lawn these plantings are repeated, except that Tartarian Honeysuckle replaces the Dogwood at the house corner, and a Pin Oak is added by the flagged entrance to the grill area.

Let us now make a fresh start—this time from the paved terrace at the back of the house. Here, marking the entrance to the lawn, are matched specimen upright Yews, beyond which low hedges of the Rose F. J. Grootendorst (or of Regel Privet) curve rearward to the Yew-marked exit into the transverse walk with its flanking rows of dwarf fruit trees interplanted with herbs and berries.

Coming back along the broad path at the right of the plot you pass more shrubs and annuals, a Flowering Crab on the cross-axis, and reach the outdoor grill enclosure with its tall hedge of *Lonicera minutiflora*. Thence to the walled turn court, the shrub-enclosed entrance to the service terrace, and the little kitchen herb bed opposite.







# HUDSON RIVER RESTORATION

The estate of Alan A. Ryan Jr. at Rhinebeck, New York, retains, as in the past, a mark of dignity and distinction. Tradition has it that the land was purchased from an Indian chief, Ankony, whose name it bears, and that the original manor was constructed by Dutch settlers. Today, however, the building belongs to the period known as the Classic Revival. On the opposite page is shown the river front with its broad sweep of lawn supplanting the old driveway and commanding a splendid view of the Hudson. Below this photograph is shown the east front which was formerly the back of the house. Here brick and stone steps, in addition to a small and dignified portico, grace the new main entrance.

The hall, below and left on this page, was simplified by removing a partition and replacing its two doors on center. White walls and ruby stair carpet, Oriental rugs and sparkling crystal chandelier are notable features of the interior. On the second floor, the corner bedroom shown right is developed in a scheme of amber, beige and brown, accented by a green rug and effective Biedermeier furniture. The living room acquired two fireplaces and six windows when it was enlarged by combining the two ancient "parlours". Warm tones of rose and beige predominate in this room which boasts black and gold Chinese lacquer pieces. Architectural changes and decoration were executed by Anne Tiffany.







# THOSE ENGLISH LAWNS

by Lotli Steinitz

WHY do we all admire those English lawns? Why do we envy either openly or secretly the owners of a smooth velvety green bit of grass? Why do we sigh when we look at our own small piece of ground, which could be compared rather with a yard gone wrong or a public sidewalk, than with those lovely green carpets with which it seems to have only the name in common? And why on earth don't we really do something about it?

I hope, as you read on, you will not get bored with me. Remember, it is much easier to put this all into practice than it sounds when you read about it. In order that you may trust me and believe what I tell you, I want to explain that I am a horticulturist, which is only another word for a gardener, you know, one who is always dirty, and with his hands deep down in the soil, trying to tickle the bulbs, so that they make roots more quickly; or carting most smelly stuff about which they call the best garden-food, or manure. Also, I have just come from England and have seen there, with my own eyes, the most thrilling and enviable bits of green you can imagine.

Now you garden lovers will sigh again, shrug your shoulders and say the mystical word "climate"; then you will stop reading this article, which might be so important to you, if you would only trouble to read it. People who look at the colour of a drink without tasting it do not know what it really is like, do they?

I go on only for you who know the peace and satisfaction you can get out of the sight of a green surface; a piece of ground where you sunbathe, where you play tennis, where you take your evening meal, where your children find a playground, and where you can see the result of your own work, work that is at the same time pleasure and recreation.

The most important thing for a lawn is the preparation before laying or sowing it down. Once a lawn has been made badly there is little you can do to it but to dig it up and remake it completely. It will never be good otherwise. A lawn well made (if I mentioned the cost it might sound expensive to you) will repay you by costing not half as much in the upkeep, being dry soon after rain, not drying out so quickly in drought, and always showing you the same kind face, like a good smiling moon.

We'll start right at the very beginning. First you have to decide what purpose, or purposes, the lawn is to serve, which position to the house it is to occupy, whether trees or other existing features are going to remain and be incorporated or whether they shall be removed. You also have to decide whether you want a regular or an irregular plot, whether your lawn is going to be level or on a slope, whether you would prefer a sunken lawn with turfed green banks, or perhaps a bank planted with shrubs. •

Sit down with a piece of paper and make a rough sketch; that is easy, even if you are not an artist by nature. Just pace length and width, and measure the angle by comparing it with something that has a right angle, like the house or the garage. It need only be a very rough sketch, to get an idea about the size and situation your lawn is going to occupy.

I shall assume that your lawn is going to be level, as I suppose it is the most common and serviceable kind. It can be easily modified for any other type of lawn. The most important thing for success with your lawn is to have it level at the start, and to drain it. A lawn that is not properly drained will never succeed, unless the soil is nearly pure sand; and on such soils it will suffer terribly in the heat of the Summer unless plenty of manure and humus soil is added when it is being prepared.

Now comes the problem. What kind of soil have you got? Are you the lucky one whose garden consists of that light kind of loam that contains plenty of nourishment but will not cake when dry or puddle when wet? Well, if you are, just write a postcard to me, as I have not found anybody so lucky yet, so that I too shall know that such a thing does exist. You can proceed and sow down your lawn, smiling like a god, while we other more human beings labor on, with sweat on our brow. You who have a clay soil, like the one I had to cope with a short time ago, will almost certainly need pipe-drains to run off the surplus moisture in Winter, and in Summer after a sudden cloudburst; for if you don't take this precaution your lawn will be wet and impossible to walk on for days after. The drains should be placed about 12 inches below the surface, and 12 to 20 feet apart, according to the stiffness of your soil. The best ones are a foot long, made of earthenware, and have a diameter (Continued on page 98)





HALIDAY COSTAIN

MR. J.P. MORGAN'S PLEACHED ALLÉE





**MR. MORGAN'S BOXWOOD GARDEN** illustrates perfectly the effectiveness of design pure and simple. Besides the carefully tended Box, sheared to uniform height and planted in the form of a capital M on two sides of the fountain, the only plants used here are Roses and Heliotropes. The varying forms of the beds, however, together with the varying lights and shadows in their glossy evergreen foliage, preclude any monotony. On the preceding page is the Beech allée, another feature of this Long Island estate. The photographs are our second group from Mr. Morgan's gardens





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HAROLD HALIDAY COSTAIN







## NEW YORK MODERN

In the apartment of Mr. and Mrs. Frederick Gash, the modern living room combines warm tones of yellow and grey with chartreuse and white. Foyer walls are a rich plum shade, ceiling and doors are sparkling white. The bedroom has a dramatic scheme of deep blue walls, white satin bedcover and white furniture. Decorated by Emily Genauer (Mrs. Gash) and Donald Deskey.





# SLIP COVER MAGIC

BY ROWENA LEACH AND MARGARETTA STEVENSON



SKETCH 1

PHILOSOPHERS have wrinkled their brows over every man's natural desire to be somebody else. The bank magnate, pouring himself into his tailor's delusion of a sack suit, dreams of himself as a swashbuck-

ling Bohemian. The Romany street vendor, polishing apples, sees his baggy pantaloons in terms of Wall Street. Is it neuroses? Is it narcissism? Is it indigestion? Heads shake.

But as to woman's insatiable desire to make things over—that has never been inquired into.

Come Spring of the year and last season's andirons are likely as not to take on a thoroughly unexpected and winsome new guise. The men of the house have long since ceased to cajole. They look for their collar buttons behind peach-bloom flounces and like it. They've given up.

Frankly facing this incorrigible tendency, it is only fair to say that the disease is probably incurable. Mankind must suffer while the little woman makes it over. The only relief lies in the modern psychological theory so much in use in our more progressive schools, that of activity diversion: making over something that needs it.

And that's where new slip covers on old ungainly furniture come in.

For badly-shaped furniture can actually be re-built by a judicious use of design in slip covers. A chair whose back is too high can be cut down inches. A sofa with cream-puff bulk, too ample for the room in which it is used, can be slimmed down as though by an expert masseuse. Unhandsome wood rims can be relegated to oblivion. Ducky feet can be settled primly under skirts. Two chairs of difficult design and varying sizes can be slipcovered to look like a pair. A love seat can look longer or shorter at will. And so on. The possibilities are endless.

For slip covers have long since graduated from the muslin nightgown era when the furniture was swathed in white while the family was away for the Summer. Slip covers are definitely part of the decorative scheme of the room today. They may be

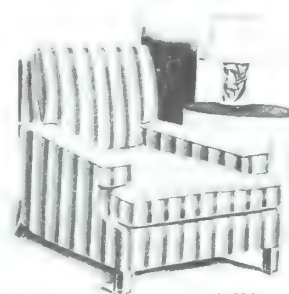
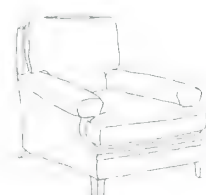
and often are the permanent cover of the chair. They are infinitely more practical than a tacked-on cover, for they may be removed and cleaned. Many women like satin slip covers for Winter and linen or chintz for Summer. Such a change gives all the freshness of a completely new room—with the comfort of old familiar things.

The secret of the success of these "upholstery" slip covers is, of course, their fit. They must *look* like upholstery, tight, and smooth, and well groomed. But most up-to-date stores have devised various means of keeping the covers tight, by snaps, buttons or zippers underneath the chair that will do the trick. In fact, so successful are these new covers that many people are buying their new upholstered furniture in muslin and are having the permanent cover made as a slip cover, sometimes two or three different sets of covers.

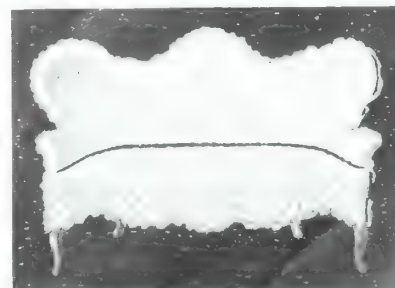
As to the new fabrics for Spring. They alone are enough to make over any piece of furniture into something more glorious than it ever dreamed of being. Luxurious, lavish florals, they are. No little hard-time bouquets in these fabrics, but great over-spreading bunches of the most exotic blooms you would ever see on the cool side of a hot-house. Not overdone, either. Rather, these fabrics give the impression of being made for people who have generations of gracious living behind them, to whom luxury is second nature.

Many of these beautiful florals are documented prints; that is, their designs come from an authentic source. Perhaps a copy of one of the paintings from a great master of flower painting is used. Or the design may be taken from a fragment of some rich old fabric in the Louvre or the Metropolitan Museum. This interest in classic and traditional design has undoubtedly been furthered by the tremendous interest in the development of Williamsburg.

Quilting is extremely important. On chintz, particularly. And the quilting takes such (Continued on page 96)



SKETCH 2



SKETCH 3



# PLANNING THE SERVICE UNIT

NO. 3 OF A SERIES

NO LONGER is the service unit—kitchen, pantry, laundry, back stairs, etc.—treated as a minor detail in the plan, to be packed into whatever space remains after other rooms are planned, or added as an appendage if none remains. In order to afford the convenience and efficiency so essential in this part of the house, this unit should be designed in a logical progression and provide ready access to other units which are related to it by normal usage.

PLANNED simply and for maximum convenience, the kitchen shown at right provides space for laundry tubs and washing machine along the end wall, while all necessary kitchen equipment flanks the aisle terminating in the dining room door. A compact kitchen saves steps and work. It should not be larger than actually necessary.



THE larger home requires more work space, more storage space; and often it is desirable to provide an alcove for informal meals. In the plan shown here, the alcove is combined with pantry storage space for china, glass and linen. Note that the architect has made immediately accessible from the kitchen all parts of the house which most often must be reached from it. Such foresight in planning pays dividends throughout the life of the house, and is especially important in the service unit where the daily work of housekeeping centers.



THE modern idea of kitchen efficiency by no means precludes attractiveness in this part of the home. In this plan, a door from the hall leads directly to an attractive breakfast room; opposite the hall door, another door opens out on the garden in the rear of the house. Note that adequate light and good ventilation are major items in successful kitchen design. Thoughtful study must be given to these aspects of planning, as they become irrevocable once the house is built.



CONSIDER the provisions in addition to kitchen and pantry, offered by this plan. Next the covered rear entrance, a stairway leads to the upper floor; beneath these are the basement stairs which, at the landing, provide a door to the garage. Through a little passage, at the right, a door to the library also gives access to the front hall. It is worthy of note that this very comprehensive circulation is achieved without sacrifice of wall or window space.



A RATHER unusual, and very attractive, development of the informal dining space is this breakfast room, planned in close conjunction with the kitchen. Flanking the door are glass and china cupboards supplementing the storage space in the small butler's pantry. Presumably, a room of this sort would be a valuable asset in informal entertaining in addition to fulfilling its primary purpose as a breakfast room. Here is an idea for remodeling a kitchen which is too large.



MOST of the problems connected with planning the service unit are solved by a simple, progressive study of requirements. Thus the rear entrance should give immediate access to the kitchen, for deliveries; the pantry, dining alcove, or back stairs (as in the plan shown here) may logically be placed between the kitchen and the living rooms of the house for convenience and as a buffer against kitchen noises.







SAMUEL H. GOTTSCHO

THE current vogue of glass in decoration offers endless opportunities for effective wall treatments. Here a plain painted background is given sparkle and interest by a mirrored bed niche containing lights at the top. Walls and rug are warm gray. The graceful bed is upholstered in gray satin. Curtains are of gray satin lined with pink taffeta. A pink rough-textured fabric covers the furniture. In the New York residence of Miss Olive Hamilton. Jane Smith, decorator

## A PORTFOLIO OF WALL TREATMENTS



# FOUR IDEAS FOR WALLS



**T**he spirit of France prevails in the house of Mr. and Mrs. Richard Rollins at Bryn Mawr, Pennsylvania. The bedroom walls, curtains and bedspreads are of a delicate French percale whose cream ground is punctuated with sprightly designs in rose, blue and yellow. A carpet of palest green blends in tone with the painted furniture.

In the library, oak paneling, a carpet of lacquer red, and draperies of blue and white toile create a charming provincial atmosphere. Scenic paper of blue and gray covers the dining room walls; rough textured curtains are in corresponding colors. The Louis XV chairs, upholstered in eggshell leather, are smart notes against a black and white checked floor covering. Sarah Hunter Kelly was the decorator.







THE decorative background in this Chinese Chippendale bedroom is silver wall paper ornamented with Chinese motifs painted in gouache. The scheme is silver, white and silvery green. Both ends of the room are draped in green satin lined with flowered chintz. No curtains were used in the bay, the treatment consisting of white Venetian blinds, a mirror and bamboo cornice and brackets. Chaise longue is in quilted green satin.

Twin beds of carved wood to simulate bamboo have testers painted antique silver. Bedspreads are green antique satin trimmed with black fringe. Carpet also is green. The residence of Mr. Charles Harwood, Rye, N. Y. Pierre Dutel, decorator







# A Very Best Dinner Party

by June Platt

**H**AVE you ever noticed how, when you are out on a long motor ride (especially in a snappy open car) and still miles and miles from your given destination and any possibility whatsoever of something to eat, conversation invariably leads itself around to the discussion of food? And as you get hungrier and hungrier you become more and more eloquent on the subject; and the dishes and wines and menus you discuss become more and more elaborate, until you work yourselves up into a perfect frenzy, and find yourselves planning to give the world's most wonderful and delicious dinner party for your very best friends—and you just can't wait to give it! It doesn't happen to you? How odd. Well, it does to us. One time we got so worked up and delirious and enthusiastic that I took out my little note book, then and there, and wrote the menu and the wines all down, together with the names of the chosen guests, and the flowers we would use (pink Hyacinths) and the dress I would wear; and whether we would cook it entirely ourselves and avoid strange and sad surprises from our perhaps not quite so enthusiastic cook, or whether it mightn't be wiser after all to let her do it, and just supervise carefully. Sometime, sometime, I'm going to give that party—or maybe you would like to relieve me of that responsibility and do it yourselves. The recipes are calculated for a dinner for ten.

## MUSHROOM TARTLETS

**M**AKE the paste early in the morning or even the night before the party. Sift  $2\frac{2}{3}$  cups of pastry flour with 2 level teaspoons of granulated sugar and 1 of salt. Work into this with the finger tips 1 cup of sweet butter. Bind together with 2 eggs beaten very slightly, and form into a ball. Put it into a bowl and cover tightly with plenty of waxed paper. Place in refrigerator to chill thoroughly.

When ready to bake the tartlets, toss the paste out into a lightly floured board and roll it out thin. Cut out of it with a small biscuit cutter about thirty rounds. Line tiny little muffin tins with these. Crimp the edges as well as possible, but don't fuss too much with them. Bake them until a delicate brown in a moderately hot oven. When ready to serve, place them back in oven just barely to warm through and fill them three-quarters full with the following mushroom mixture, being sure that it is hot:

Peel 1 pound of fresh mushrooms and chop them very, very fine. Put 2 tablespoons of butter in a pan and melt it. Add the mushrooms. Cook slowly without browning until they draw their juice and cook down well. Then add 2 level tablespoons of flour. Stir and cook a minute or two, then add gradually about  $\frac{2}{3}$  cup of cream, and cook, stirring all the while, until thick and of smooth consistency. Season to taste with salt and freshly ground pepper and add  $1\frac{1}{2}$  tablespoons of freshly grated parmesan cheese. Continue cooking a second or two to melt the cheese. Fill the little tartlets and serve at once with sherry.

## CONSOMMÉ

**M**AKE the consommé the day before the party, if possible. For this you will need 2 pounds of the shin of beef, a knuckle of veal cracked in two, a slice of raw ham about a quarter of an inch thick, a good fowl, 2 big carrots peeled and the yellow centers removed, a bouquet garni of parsley, thyme and one-half a bay leaf, several stalks of celery well washed, the white part only of 2 big leeks split and meticulously washed, 2 white onions, into which you have stuck 1 clove each, and  $3\frac{1}{2}$  quarts of cold water. Soak the ham for half an hour in some cold water. Put the chicken into a small roasting pan after having cleaned it thoroughly in the usual manner, and put a lump



of butter the size of an egg with it. Place it in a very hot oven to brown quickly. It is to be roasted, basting it frequently, until a golden brown all over, but only half cooked through. In the meantime prepare your vegetables. Put the shin of beef and the knuckle of veal, which you have rinsed off in cold water, into a big deep soup pot. Pour over it exactly 3½ quarts of cold water. Let it soak a while until the water begins to get pink, then add the roasted chicken. Put the pan on a hot fire and let it come quickly to a boil; and stand right by it with a big spoon. When it begins to get hot, but before it boils, add the slice of ham, but not the water in which it soaked. Now watch carefully and don't answer the telephone or door bell even if it rings, because it's frightfully important for you to be there and ready carefully to remove every bit of the scum when it rises to the surface, which it will do when the whole actually boils. All this is so that the consommé will be clear. When you have removed every bit of the scum, wipe the edges clean with a damp cloth; and then add the carrots cut up in little pieces, the celery also cut up, the 2 onions and the bouquet. This will stop the boiling of the pot for a minute, but as soon as it boils again be ready to remove any additional scum which may rise to the surface. Now reduce the heat to a very low flame, cover the pot (leaving a little place open, however, for the steam to escape), and simmer gently for eight hours.

When cooked, taste, add more salt if necessary and drain first through a fine sieve then through a piece of old linen wrung out in cold water. Cool and skim off with a spoon every bit of fat. If necessary put it through another piece of linen wrung out in cold water. When cold, place in refrigerator until ready to use. When ready to serve, heat to scalding point and add 1 tablespoon of sherry for each plate of soup. Serve in very hot soup plates.

#### BROILED SHAD

**B**UY 2 fine medium sized shad, and ask the fish man to split and bone them for you. Wash and dry them well. Marinate them for an hour or so in 1 cup or more of good olive oil and a few drops of lemon, turning them over occasionally. Place the fish, flesh side down, in a broiling pan on a well oiled grill. Pour over them 6 tablespoons of melted butter and sprinkle with salt and freshly ground pepper. Broil the fish under a low even fire for about fifteen minutes, turn them over with the utmost care and when a

fine golden brown pour a little more melted butter on them. Sprinkle again with salt and pepper and place under grill again for another ten minutes; and just a minute before they are cooked through, pour over them ½ cup of reduced white wine. Place on hot platter. Pour all the butter juice over them. Garnish simply with parsley and serve at once, accompanied by a small bowl of lemons, sliced paper thin, over which you have poured a cup of lemon juice.

#### ASPARAGUS

**S**RAPE or peel, and wash thoroughly, 3 or 4 bunches of green asparagus. Cut off the tough part and tie them in bunches. Soak them a little while in cold water, heads down to be sure no sand remains hidden in the tops. Cook in the usual way in salted boiling water, with an ever so tiny pinch of soda, until tender but not floppy. Drain carefully. Pile them on a folded napkin on a hot platter. Serve immediately, accompanied by Sauce Mouseline.

#### SAUCE MOUSSELINE

**S**QUEEZE and strain the juice of ½ lemon. Put 4 tablespoons of vinegar in an enamel pan, with a big pinch of salt and a little white pepper. Reduce it by simmering until only 2 teaspoonsful are left. Add 2 tablespoons of cold water and the yolks of 4 eggs, being sure not to include any of the white. Also add 2 pieces of butter the size of English walnuts. Place the pan directly on a very low blaze and beat incessantly with wire whisk until the mixture thickens slightly. Remove from fire. Place pan over hot water in double boiler and add little by little (beating continuously with the whisk) 1¼ cups butter (not melted), and from time to time add a tablespoon of cold water. When thick stir in the lemon juice. Season to taste with salt and white pepper. Remove from fire and fold in 6 tablespoons of cream beaten stiff. Continue beating a second or two with the whisk. Serve in a warm, not hot, bowl. If you want to serve heaps of sauce and that's always a good idea, if the sauce is as good as this one, it will be necessary to double the quantities given in this recipe.

(Continued on page 92)

COCKTAIL SHERRY, PALE AMONTILLADO  
TINY MUSHROOM TARTLETS.  
CLEAR CONSOMME  
SAME SHERRY AS ABOVE.  
BROILED SHAD  
HERMITAGE BLANC, MURE DE L'ARNAGE, 1923  
ASPARAGUS  
SAUCE MOUSSELINE  
BRAISED BABY SPRING LAMB  
CHATEAU MOUTON-ROTHSCHILD, 1929  
GREEN PEAS  
LETTUCE SALAD FINES HERBES  
HAZELNUT SOUFFLE  
CHATEAU YQUEM, CREME DE TETE, 1921  
GLACE STRAWBERRIES  
ON SPUN SUGAR NEST  
COFFEE  
EXTRA COGNAC 60 YRS. OLD  
CHOICEST ARMAGNAC  
FRAMBOISE d'ALSACE  
HIGHBALLS, ORANGE JUICE, WATER









THE New Canaan Residence of Robertson Ward, architect, exemplifies a freedom of planning and treatment which is in accord with the spirit of an irregular, rocky Connecticut site. It demonstrates, too, the degree to which informal architecture, wisely adapted, can actually enhance the charm of wooded country surroundings.

On the opposite page is the main approach, with a corner of the garage showing in the left foreground and one end of the living room wing angling out to the right of the entrance door. At the upper right on this page is Mr. Ward's studio, linked to the main house by a massive pergola. The entrance to this studio also shows at the extreme right of the lowest photograph. Other views of the house, and the plan of arrangement, are shown on page 90.



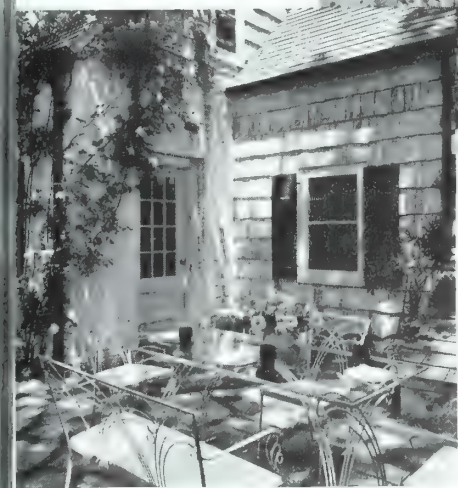
SAMUEL H. GOTTLIEB

THE STUDIO

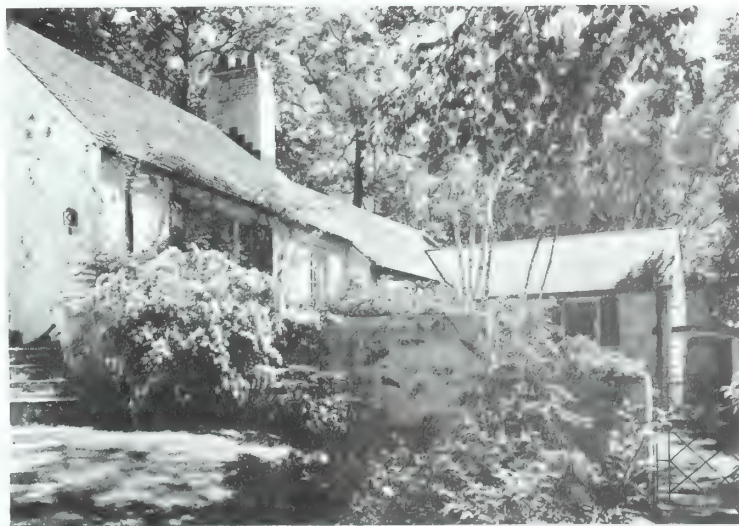


FROM THE STUDIO DOOR

SHIRLEY  
PUBLIC LIBRARY  
ARCHITECT'S  
OWN HOUSE



THE REAR TERRACE



OUTSIDE THE WALLED GARDEN



# WALL GARDENS

by Carol H. Woodward

DURING the centuries when Europeans were becoming expert gardeners, they developed types of planting which are not yet extensively used by Americans. A wall garden, for instance, serves many purposes, and possesses both architectural and horticultural beauty—if it is properly handled. But, as one foreign observer remarked after viewing a flower-show contest here on how to treat a wall, “The American idea seems to be not to treat the wall at all.”

That is because a scant few of us have learned how to build and plant walls. True, in England, where wall gardens seem to be especially well made, the plants may grow larger because of the prolonged Spring; but on the Continent, where climates more nearly resemble those in the United States, wall gardens are also attractive features of many planted grounds.

Such walls are used for both formal and informal effects, as abutments for terraces, to border a sunken garden, to face a steep bank at the edge of a property, or to support a garden at a higher level. Sometimes the planting merges into that of adjoining stone steps. Or, a wall may be built independently of the natural or made topography and be planted with different subjects on its two sides.

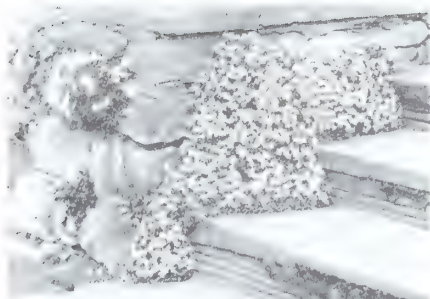
The most practical wall—the one that is easy to build either standing alone or against a bank, because it requires only stones and garden soil—is called the dry wall. With this type the planting and building are done simultaneously.

In the Spring, when the Aubrietia and evergreen Candytuft bloom with great clumps of violet, rose, and white, the dry wall becomes the beauty spot of the home grounds. Later the Pinks come into flower, then the Bluebells or Campanulas; a few alpine Asters give color through the Spring weeks; and all through the year, even somewhat in Winter, there are foliage effects which make the stone wall a delight.

Many rock garden plants can be used effectively in wall gardens; not the woodland types or those that one plants beside the stream, but those which are known to do well in crevices, particularly (if the wall stands unshaded, as many do) those that like full sun for their development.

Arabis, the Rock-cress, for instance, never fails to bring delight, attracting the first honey-bees with its early, fragrant bloom. One should not overlook the double-flowered variety of *Arabis albida* (not *alpina*, as it is often wrongly called), which blossoms later, lasts longer and bears more abundant, more closely massed flowers. Snow-in-summer (*Cerastium tomentosum*) also is useful for masses of white.

The discouraging fact that so many small suburban properties flaunt patches of magenta *Phlox subulata* along the highway should not prevent the discreet wall-gardener from using the same plant in a more pleasing tone for early bloom. The native species has been so developed that a wide choice is available, such as variety *atro purpurea*, deep lilac; *Nelsonii*, pure white; and Apple Blossom, an exquisite dark-veined pink, besides the natural variety *Brittonii*, which has cleft petals of pale bluish-lilac. (Any of these may be seen in the Spring at the Thompson Memorial Rock Garden at the (Continued on page 105)



ERYSIMUM



VARIOUS PINKS



WALLFLOWERS



ARABIS





FOR FISH

FOOD LIBRARY  
FISH STORY

# FISH STORY



FOR CAVIAR

**P**ERTINENT suggestions for glorifying the fish fry: For fish: upper left, forged aluminum covered platter. On the plank: yellow platter, a tin mold, and a copper baking dish. After the curved mold, a copper pan attractive enough for serving. Corner: gray and white chowder bowl, and white hors d'œuvres dish. Oysters: a basketful of rare condiments, knife for opening, and a plate for half shells. The plated silver shell manages crackers and sauces. Caviar: arrangement for caviar, onion and egg; a single caviar bowl; a mother-of-pearl dish and spreaders. Lobster: claw cracker, and smaller red cracker and pick. Tin mold, and individual red china dish for cooking and serving. Hammacher Schlemmer has all these.



AND FOR LOBSTER





PEONY "LE CYGNE"

## Men Who Make Our Flowers

*Samuel Free—Victor Lemoine*

**I**N all September 1870. For days the guns had boomed all around the town. Gradually the troops began moving out. . . . Down the roads other troops—Uhlans—crept toward the city: The French drew farther back. The German lines encircled the suburbs. Nancy was taken. . . . And within the city were a man and a woman in a garden. They had been working in that garden twenty years now, he and his wife, so when the enemy took the town, they just went on working in it. Out of that siege came the first of our French hybrid Lilacs.

It would be impossible to write of Men Who Make Our Flowers without including Pierre Louis Victor Lemoine, the greatest hybridizer the world has known. He came by his talents naturally; he was descended from a long line of gardeners and nurserymen. Born at Delme in Lorraine, October 21, 1823, he went through school and college and then devoted several years traveling and working in the leading horticultural establishments of Europe, especially at Ghent under Louis van Houtte. In 1850, his apprenticeship completed, he settled down at Nancy both as a florist-gardener and as a married man.

Two years later the French horticultural press was mentioning the first of his hybrids—a double-flowered *Portulaca*. Next came the first double *Potentilla*, *Gloire de Nancy* and then *Streptocarpus* hybrids. *Fuchsias* followed. A white form of *Spirea callosa* came in 1862 and in 1866, *Hydrangea paniculata grandiflora* (the P. G.'s of our present nurseries) and a double-flowered red Zonal Geranium, *Gloire de Nancy* (before this they were only purple and single). Several others followed in quick succession. By 1868 he began introducing hybrid Weigelas, still the leaders in their class, and found in gardens everywhere—Abel Carrière, *Floral*, *Citoyen des Deux Mondes* and *Vésuve*.

In addition to these he wrought improvements in *Astilbes*, *Clematis*, *Hortensias*, *Deutzias*, *Polygonums*, *Viburnums*, *Heucheras*, *Pentstemons*, *Spireas*, *Asparagus*, *Begonias*, *Dahlias*, *Abutilons*, *Montbretias*, *Chrysanthemums*, *Lilacs*, *Anemones*, *Cotoneasters*, *Buddleias*, *Saxifrages*, *Bush Honeysuckles*, *Peonies*, *Hibiscus*, *Heliotropes*, *Barberries*, *Phlox* and *Philadelphus*.

Consider the last, the Mockoranges. By crossing *Philadelphus microphyllus*, the Little-leaf Mockorange, with

common types, he produced a whole line of Mockoranges that bear his name, the best being the semi-double *Bouquet Blanc*, *Avalanche*, profuse with small single flowers, *Glacier*, *Candelabre* and *Manteau d'Hermine*. Again, crossing the blood of *Philadelphus purpureo*—*maculatus* with garden hybrids, he produced a race of Mockoranges with a dash of purple at the center of the flower—the pink *Étoile Rose*, the pink-centered *Fantasie*, *Sirène*, with a purple center, and *Oeil d'Pourpre*, which is spotted with blackish purple.

The Franco-Prussian War gave gardeners their first double Lilac, from which Lemoine created others—the double white *Madame Lemoine*, the late-flowering double white *Miss Ellen Willmott*, the double mauve that bears Lemoine's name and the purple *President Loubet*. In single varieties he brought out types that are still of top-flight—the claret *Pasteur*, the purple-carmine *Réaumur* and the deep red *Congo*. He also brought early bloom into Lilacs with *Lamartine*, *Pascal* and *Claude Bernard*—all of them good companions for the golden flowers of *Rosa Ecae*.

In *Deutzias* he also found a productive field; crossing tall and low growing species, he offered a new race of hybrids growing about three feet high. He also introduced pink into *Deutzias*.

Seven hybrid *Clematises* came from his hand and several *Phloxes* that are universally grown today—the dwarf white *Tapis Blanc*, the carmine *Éclairer*, the orange-scarlet *Etna*, the bright red *Matador*, the rose *Pantheon*, the scarlet *Coquelicot* and the deep violet *Lord Raleigh*. His new strain of *Gladiolus* he first showed at the Paris International Exhibition of 1878; but 21 years later he made such improvements in this flower that they have served as the basis for hybridizing ever since. He also hybridized the first double Tuberous *Begonias*.

To the world of Peonies he made generous and diversified contributions. Go (Continued on page 92)

HOUSE & GARDEN'S ELEVENTH FLOWER PRINT is a study of Jasmine and pink *Hydrangea* drawn by Chirat. Born in Lyons in 1795, Chirat pursued the pleasant ways of fabric designing and painting. He studied under Revoil and Berjon of the École des Beaux Arts in Lyons, later establishing himself in Paris, where he painted many still life oils of flowers and fruits. He died in 1870





*Hortensia & Fasmia!*





(**A**WAY as the first Spring flowers are the new papers destined to tie together many a wistful wall. Many designs are frankly old-fashioned—winding floral motifs or small quaint bouquets on white ground. Others are large and stylized, with strange brilliant flower motifs that do wonders for a tired room. Tangerine makes its first appearance as a wall paper color; peach, gray, turquoise and vivid blue, violet and dusty pink are other prominent colors.

1. If you have Baroque leanings, try this ornamental design.
2. Formal scene framed in trees, charming, with Regency decor.
3. A luxuriant draped background is easily accomplished with this decorative paper in various subtle pinks.
4. Perfect design and color for French period arrangements.
5. Use this quaint leaf pattern in an Early American room.
6. Very usable stripe in a brand new color combination.
7. Decorative Corn motif suggested for a Classic scheme.
8. Smart provincial design in definitely different colors.
9. These brilliant flowers will help bring the country to town.

NEW  
PAPERS



# Country Wallpapers

INFORMAL, but by no means rural, is this group of papers that has been selected for country rooms.

10. These gay Summer scenes in their lovely colorings would make a refreshing background for your Colonial furniture.
11. Fabric wall covering, smart in both color and design.
12. Cherry motif particularly suitable for dining rooms.
13. "American Fresco", a copy of an early stencilled design taken from an old house in Vermont. It has a frieze (not shown) in a pattern of wedding bells. The whole effect of this paper is refreshingly sentimental and perfect for old houses with low ceilings.
14. Prim flower design excellent for Summer bedrooms.
15. A decorative nursery paper, beautifully colored.
16. Another graceful floral in the new dusty blue.
17. Old-fashioned fruit motif for a dining room or hallway.
18. Equally countryish are these flowers on their cheerful yellow ground. Other colors in many of these designs.

Turn to page 84 for the sources of these distinctive papers.











## AL FRESCO SETTING IN BLUES

**BOLD**, dark color is the bright news in Spring table linens. Try a simple cloth in one of the new deep shades such as navy, dubonnet, emerald or slate if you are planning a gay outdoor table and want a dramatic background for your silver, china and glass. The scheme of the table opposite, set for luncheon on a terrace, started with the navy cloth. And because blue is tops in decoration this Spring, the entire setting was developed in shades of this color, the only contrast being the fruit used for the centerpiece.

**THE** silver, Reed & Barton's new pattern christened Colonial Classic, is shown above. Note the crisp lines and delicate Acanthus leaf motif. China, illustrated also at top in the plate picture above, is Mexican pottery from Fred Leighton. Other plates for a blue scheme: Pacific's powder blue with lighter blue bands: Ovington's; Carbone navy and white fruit pattern: Saks-Fifth-Avenue; Franciscan pottery, rich blue: McCreery. Gribbon's navy linen cloth: Maison de Linge. Ice blue Orrefors glass: Jensen. Reed basket: Carole Stupell. Iron chairs: Sloane





VENETIAN BLINDS DECORATE A CORNER IN A MODERN BEDROOM

A GREAT result of scientific tests showing the efficacy of awnings and Venetian blinds in control of summer heat and providing summer comfort are reported in the accompanying article. At right, and on the next page, are suggestions for decorative awning treatments for four styles of architecture. Above is a photograph of an unusually pleasing corner treatment in the bedroom of a modern house. Here Venetian blinds tell a utilitarian as well as a decorative purpose. At the end of the accompanying article are illustrations of awning materials and outside Venetian blinds. The latter are also efficient in controlling Summer heat.



TUDOR ENGLISH



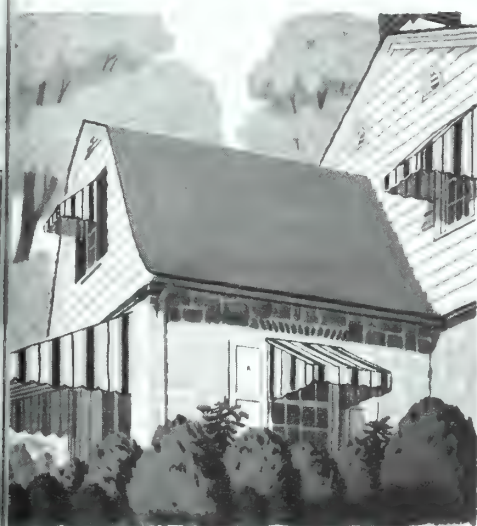
GEORGIAN



# AIDS TO AIR CONDITIONING



COLONIAL



DUTCH COLONIAL

AWNINGS and Venetian blinds have a long and honorable history in the business of keeping indoor temperatures within reasonable bounds in the Summertime. But it has remained for science to demonstrate how really effective these aids may be in controlling the radiant heat of the sun. Essentially decorative, adding beauty to the interior and exterior of the house, Venetian blinds and awnings have been subjected to laboratory and field tests by the impartial scientists of the American Society of Heating and Ventilating Engineers. They have come off with remarkably fine records.

Air conditioning, of course, gave the primary impetus which resulted in these exhaustive scientific tests. We believe it is safe to assume that air conditioning, like the motor car, is here to stay. In fact, we believe that every house of the better type built now and in the future will reflect in some degree the powerful influence that air-conditioning research is exerting on residential design and construction. Would you build an uninsulated house today? Would you build one that did not have automatic heating? Unless you live in a warm climate the answer is surely no. And even in warm climates it is probable that you will want the health protection that these first and basic steps to air conditioning can give.

Air conditioning offers you complete control of the interior atmosphere of your house. With year 'round air conditioning you may have your air as wet or dry, as hot or cold—as comfortable, in fact—as you like. And, thanks to automatic controls, you may have this comfort constantly, providing—and this is the subject of our article—you keep the outdoor weather where it belongs, outside.

This means weatherstripping, insulation, and protection from the solar heat for all glazed surfaces. In the January issue of *House & Garden*, in the article called "Planned Sunshine", we showed how the proper placing of your house on the lot could give you the full heat of the sun in Winter while keeping Summer solar heat at a minimum. And in that article we described some built-in controls of "insolation" (penetration of sun heat). Built-in controls take the form of projecting hoods and wing-walls which keep the Summer sun out of your windows yet admit it in Winter. This type of control is sometimes used on modern houses and is effective with certain types of orientation.

We come now to a discussion of what might be called "flexible controls": awnings and Venetian blinds. These may be fitted to any existing house. They adapt themselves to any style of architecture. And, in proper design and colors, they contribute a definite decorative note to the design of the house as a whole.

Thanks to decorators and the general good taste of home-owners today, Venetian blinds—and similar shade equipment in the form of horizontal strips which admit light and fresh air—have swept the country. They are definitely of our time—modern, practical, well suited to almost any type of room or style of architecture. And tests conducted by the American Society of Heating and Ventilating Engineers—the ASHVE—show that Venetian blinds are useful in keeping out the unwelcome heat of the sun.

Venetian blinds may now be had for use outside the window. This has been a foreign custom not extensively adopted over here. But air-conditioning research has given this type of blind new importance in this country. Used outside the window, Venetian blinds become a form of awning as the illustration at the end of this article shows. They are rated by the ASHVE in the same efficiency classification as awnings, and tests show that they keep out between seventy and eighty percent of the sun's heat. Outside Venetian blinds are available in many styles in both wood and metal.

Canvas awnings, which likewise keep out seventy to eighty percent of the solar heat, have been subjected to many air-conditioning tests and have never failed to acquit themselves handsomely. Beside the ASHVE tests mentioned above, they have been put through their paces at the General Electric Test House in (Continued on page 103)





HEATHER GARDEN AT "FURZEY"

# HEATHS AND HEATHERS

BY ALMA MAHMAN

LITERATURE and history for centuries have glowed with deep feeling and sentimental allusions to the Heath moors of England and Scotland. And true it is that few who have witnessed or, how much better, lived with these great stretches of low, straggling, full-flowered shrubs will deny the intrinsic romance which is as much a part of Heather as are its own tiny rose and purple blossoms. America, unfortunately, can claim no native Heath (*Erica*), but there are certain foreign varieties which can be grown successfully in those sections where the soil and climatic conditions are suitable. All along the Atlantic coast, from Newfoundland to New Jersey, for example, can be found the common and popular Scotch Heather, *Calluna vulgaris*, which, since its probable introduction in remote times, has become quite happily established in the sand and rocky soil of this region. The Bayard-Thayer estate at South Lancaster, Massachusetts, abounds in great showy masses of this same Scotch Heather, and in late Summer, when acres of handsome evergreen foliage are covered with a profusion of gay little bell-like blossoms—purple, pink and white—it is a sight well worth a pilgrimage to witness. Those whose grounds provide well-drained, exposed slopes where the soil is light can enjoy this delightful evergreen shrub on whatever scale the situation permits.

Two other kinds of European Heaths, the Swiss (*Erica carnea*), and the Cornish (*Erica vagans*), are especially adapted and hardy for American gardens. *Erica carnea*, found growing as high as 7,000 feet on the sunny slopes

of the Swiss Alps, bears tiny pink blossoms in the early Spring, sometimes rising bravely right through the snow. The *carneas* seldom reach more than seven or eight inches in height and are especially desirable in the rock garden. The Cornish heath, *Erica vagans*, grows from one to three feet high and may be had in white, pink or red varieties, as well as the purple of the original plant. Many nurseries offer numerous kinds of Heath and Heather which will grow in those sections where they are sold, and; when given the proper amount of care and protection, there is perhaps no other shrub which so gracefully solves the problem of barren stony slopes and sandy banks.

Enthusiasts, especially in England and Scotland, have given over whole gardens to the cultivation of different varieties of Heather, and it is in this expansive environment that their beauty can be most fully appreciated. The accompanying photograph illustrates one of the most beautiful as well as the most extensive Heather garden in England, made by Mr. B. H. Dalrymple at his home, "Furzey", in the picturesque New Forest region of Hampshire. Four acres at Furzey are devoted to approximately 110 different kinds of Heather, including all the English varieties as well as those from Spain, Portugal, Ireland, Italy and Jugoslavia. Much of the extraordinary beauty of the garden lies in the varied Heathers, which are not all mixed up, but planted in large masses of their own sort, and the effect is one of huge billows of growth and divided fields of glorious color. The lovely white-washed cottage, with its pretty reed-thatched roof is situated well above the garden, and looks out over the low thick carpet of dark red, purple, white and Rose pink. A few graceful young Birches and occasional yellow-flowering Gorse or Broome rise up among these soft mounds of Heather, and the wide, carefully mown grass paths are terminated by dramatic rows of tall Pine trees.

Mr. Dalrymple, a Scotchman and an ardent horticulturist, does some hybridizing each year for new Heather varieties, but most of the cross-fertilizing, he informs us, is done by the bees, and during the Winter months, when the *carnea* sections are in bloom, it is one of the sights at Furzey to see great droves of hungry bees swarming over the Heathers in search of honey.

The tradition and feeling which is so closely allied with the "bonnie purple Heather" is also associated with the practical purposes it has been put to for hundreds of years. Its Greek name, *Calluna*, means literally "to sweep", and Scotch housewives for ages have used its branches for brooms and scrubbing brushes. In the south of Europe one meets women carrying certain kinds of tall, woody Heaths for use as fire fagots. Nor do the broad expanses at Furzey go unused, for during the annual Forest Hunt, it is not unusual for frightened, panting little foxes to hide breathlessly in the thick mounds of Heather in their attempt to escape the dogs.





**CANDLELIGHT** for festive dining. Top row, adaptations of old designs. Left to right: R. Wallace pattern from Ovington's. Next, a Reed and Barton design. Then Watson pattern at Brand Chatillon, followed by a Lunt candlestick: Ovington's. Last, a Gorham piece. Center row left to right: two authentic reproductions; first: Gorham; second: Robert Ensko. Then two original designs: Alvin motif from Udall Ballou, then Towle pattern at Brand Chatillon. Bottom row: Lunt candlestick from Ovington's. Last two pieces: Georg Jensen





## RECENT RUGS

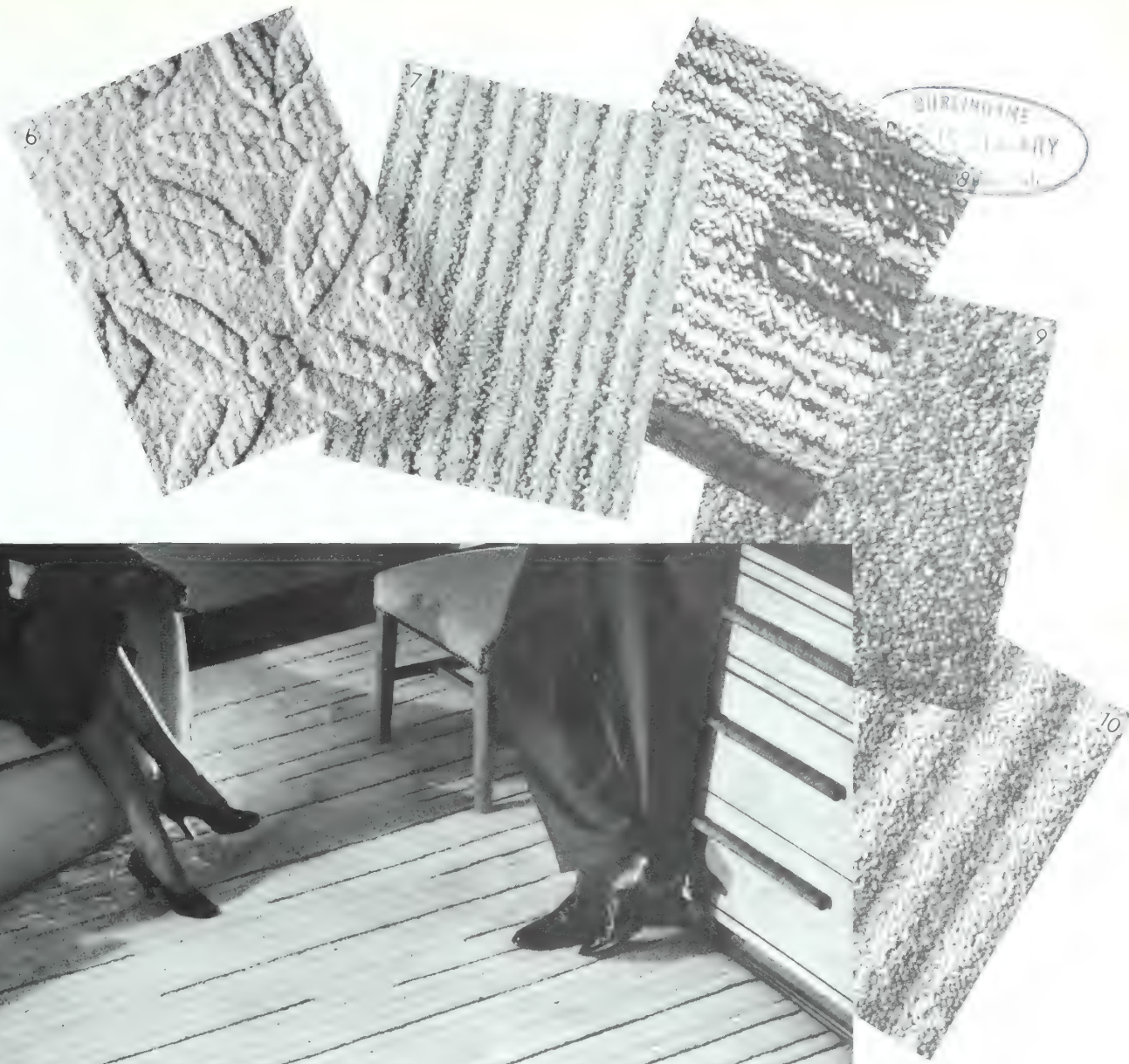
**PATTERN:** The six rugs above illustrate the great variety and adaptability of the new patterns. Large picture: Machine-hooked rug in charming design resembling old needlepoint. Softly-toned flowers on tête de negre.

1. White Lilies on bright emerald ground. Good in a Classic scheme.
2. Leaf design in new textured weave. Champagne, rust or green.
3. Big Acanthus leaves, navy on white, perfect for a Baroque room.
4. Beige and brown. Swedish design, good with Early American pieces.
5. Modern chevron in new mahogany shade. Note interesting texture.

**TEXTURE:** Outstanding in textured floor coverings is the deep-pile chenille rug shown in the large picture opposite—white with incised lines in red. This luxurious type can be made any shape, size and color.

6. Off-white rug with modern flower design carved out of the deep pile.
7. Striped carpet in two textures. Blue; rust and brown; sand tones.
8. Shaggy wool fringe rug shading from pale to deep green. Other colors.
9. Textured broadloom washed to give a soft sheen. Fifteen shades.
10. Corduroy weave in new champagne shade. See page 84 for sources.





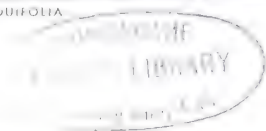


# FRAGRANT SHRUBS

by Louise B. Wilder



MAHONIA AQUIFOLIA



PHILADELPHUS INNOCENCE

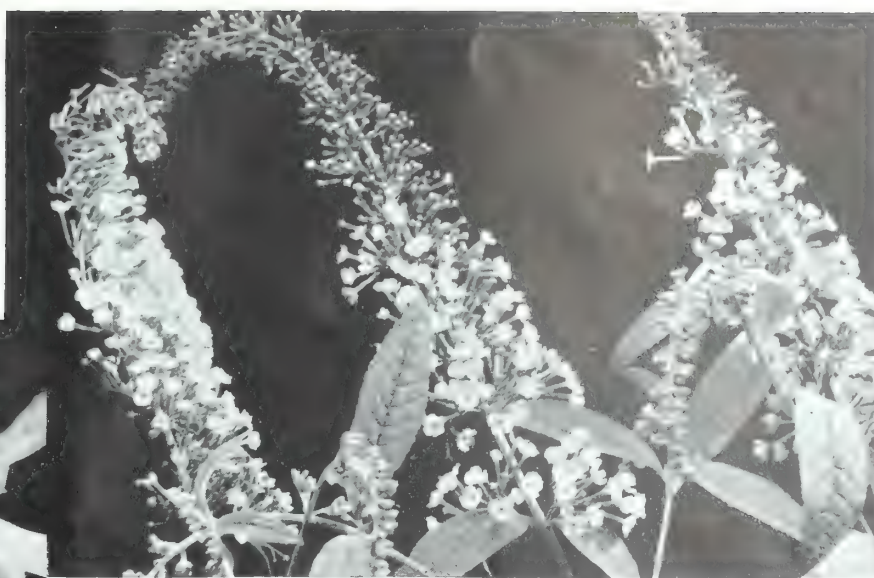


PHILADELPHUS VIRGINALE

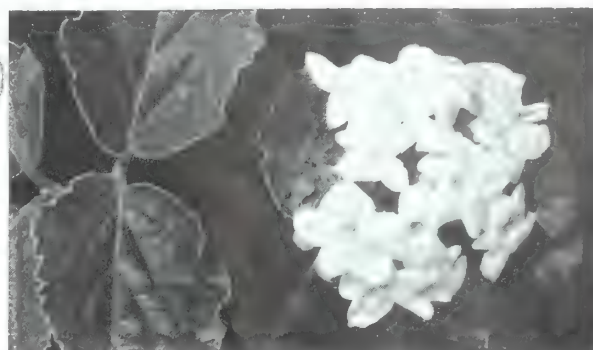
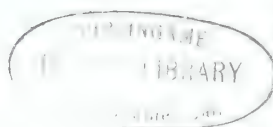




MAGNOLIA STELLATA



BUDDLEIA DAVIDII



VIBURNUM CARLESI

SOMEWHERE in the writings of Dr. Johnson there is a Spithy maxim about the importance of making new things familiar and familiar things new. It takes a little time to get on friendly terms with new things so that they fit comfortably into our scheme of living, but more difficult is to keep our interest in familiar things fresh. We are apt to grow blind to what is familiar, to lose our delight in it. A new impression invades our consciousness and obliterates that which was once dear.

Of nothing is this truer than of fragrance in the garden. How soon we just take it for granted, and many of us do not plan for it at all! Yet it is one of those by-products of gardening capable of bringing us the richest enjoyment. Happily few gardens are without fragrant flowers. There will be Lilies-of-the-valley, Roses, Lilacs in most gardens, perhaps Stocks and Pinks. But there should be many more and a definite plan to have some sweet-scented flowers in bloom all through the growing year. These present notes are concerned with hardy shrubs that bear fragrant flowers or leaves, and there are many if we take the time to seek them out. The following notes take us through the seasons when flowers may be expected anywhere; and any shrubbery border or grouping will be enlivened and made more pleasurable by the inclusion of as many as possible of these varieties. They are not only good to look at but good to smell, and a few bushes under the windows will bring far more satisfaction than those wads of stolid evergreens known as foundation planting now so much in vogue.

The first scent in the garden after the turn of the year is published by the Winter Witch-Hazels, *Hamamelis vernalis* flowering in January, *H. mollis* and *H. japonica* flowering successively in February. Theirs is not a strong scent and is most apparent when the twigs with their thready blossoms, appearing like tiny skeins of silk caught on the bare branches, are brought into a warm room. The best of these is *H. mollis*, both for scent and for sight.

The first genuinely sweet scent in this garden is given off by the little Mezereon bushes, *Daphne mezereum*, whose stiff, erect branches are wrapped in little purple or white blooms early in March. The Mezereon grows less than four feet high and is nice in a partially shaded border or rock garden. Many others of its tribe have deliciously scented blooms but, save for the sprawling and well known Garland Flower, *D. cneorum*, they are both very scarce and very expensive in this country.

The Winter Honeysuckle, *Lonicera fragrantissima*, also flowers before the cold has loosed its hold upon the world; and one is surprised when taking a brisk stroll about the garden suddenly to be enveloped in a fragrance that seems to come from some rare exotic plant. The bushes are not especially handsome, rather leggy, indeed, and the leaves hang in an indeterminate manner half the Winter through, looking dejected. Then presently the bushes seem invaded by a flight of little white butterflies in pairs and the air is flooded with their rejoicing scent. A thicket of Winter Honeysuckles invites us from afar during the sharp Spring days. Others of the bush Honeysuckles are also very sweet; notably *Lonicera syringantha* and its superior form *Wolfei*. These flower in May, when the leaves are fully developed, and bear respectively pale purple and pinkish lilac flowers almost hidden by the grayish foliage.

Also very precocious in its blossoming is that sprightly little native, the Spice Bush, or Benjamin Bush, *Benzoin aestivale*, whose evergreen branches are to be discovered any time in March literally encrusted with clusters of tiny pale yellow flowers. These are only faintly sweet—it takes a good nose to get their message—but the leaves when crushed are deliciously spicy and (Continued on page 103)



# DECORATORS USE NET



With the pendulum swinging back to feminine laces and nets, House & Garden asked six decorators to suggest ways of using the new weaves designed by Quaker. Above, Marian Hall uses Antoin Net, a crisp sprigged design for dressing table and frieze.

WHEELINGAME  
PUBLIC LIBRARY  
Wheeling, W. Va.

Delicate as a bridal veil are these Summer curtains of Mignon-Net, fine white mesh in a geometric design of tiny squares. The valance is edged with white mould fringe and falls in cloudy folds from a mirrored cornice. Blind is bamboo. Thedlow, decorators.







The mirrored dressing table in the charming powder room at left is hung in white Marion-Net, a big open mesh of great delicacy. The pleated flounce is finished with a gray satin tab valance trimmed with silver ball buttons. It was designed by Virginia Conner of Bello



MARGERY SILL WICKWARE suggests this graceful treatment for tall windows in a blue and white morning room in town. The curtains are of Marion-Net, a lace-like weave, very soft and sheer. Delicate silk fringe trimming adds vastly to the effect



Bed canopy and curtains in this decorative room designed by Elsie Cobb Wilson are of crisp white net sprinkled with big dots—one of Quaker's smartest new Antoin-Net designs. Bedspread and valance are of white quilted silk. Other nets will be found on page 100



# THE GARDENER'S TIME-TABLE

## ACTIVITIES FOR THE MONTH OF APRIL

### FLOWERS

**E**ARLY in the month, if you have not already done so, you should go over the plants set out last Fall and, if their roots have been heaved at all by frost action, firm them in again, top-dressing if necessary.

**A**PRIL is an excellent month for sowing nearly all kinds of annual seeds, and seeds of many perennials as well. If the weather is still chilly and inclement, better sow in flats under glass or indoors. Toward the end of the month, conditions are often warm enough for outdoor sowing in well prepared soil.

**H**ARDY Chrysanthemums may be lifted and divided successfully just as the new growth is starting. New clumps, of course, are best planted at this time, also.

**T**OO many people believe that Autumn is the best, if not the only time, to set out new perennial clumps. Actually, April is equally good for the majority of species.

### SHRUBS

**M**OST kinds of shrubs can be readily planted in early Spring if you are careful to set them in carefully and firmly and to keep them well watered. Be especially sure that the soil is well worked in and settled around their roots.

**R**HODODENDRONS and Azaleas are shallow-rooting plants and should never be more than lightly cultivated. Indeed, it is generally best not to cultivate them at all.

**A**LL wood that has been killed by Winter cold or any other cause will be in evidence by the end of the month. It should be carefully cut away very close to where it leaves the living tissue. After removal, burn it to destroy any insect pests or diseases.

**O**NLY an out-and-out expert should use a knife for pruning. The great majority of us will do a much better and safer job with a good pair of pruning shears.

### TREES

**P**ROPER spraying at the right times is essential to the production of good home-grown fruits, especially of the tree, bush and woody vine types. The subject is far from a simple one, so it is highly advisable that you secure a good spraying schedule from a reliable source.

**B**IRCH trees of several species are best planted in Spring, just before their leaves come out. If taken with good balls of earth they should come through perfectly.

**I**N some sections Flowering Dogwood (*C. florida*) is subject to severe attacks of borers. If you are in one of these areas, get after such pests early in the season, with knife blade and wire probe.

**T**HAT caterpillar eggs start hatching early just as the leaf buds start opening. The young ones immediately start spinning a "tent" and are then easily and literally "rubbed out" with the fingers (inside an old glove if you are a bit squeamish about crushing baby caterpillars bare-handed).

### GENERAL

**O**NE of the most important secrets of successful gardening is to know the individual likes and dislikes of the species with which you are working. Such matters as soil character, degree of moisture, amount of sunlight or shade are often really determining factors, especially in the case of the choicer kinds. Nor is it at all an appalling problem to find out about these things, if you're not already familiar with them; there are plenty of reliable books you can refer to in any sizable book store or library.

**I**N these days of widely used commercial fertilizers it should not be necessary to urge applying them according to the accompanying directions. Some gardeners, however, seem to need such advice.

**S**OME sort of adequate garden notebook, kept up with at least a reasonable degree of accuracy and completeness, is an increasingly valuable asset as time goes on and experience broadens. Suit yourself as to its particular form, but be sure that its records are clear and understandable.

"**I** DUNNO how it is thet Petey manages to find my farm ag'in in ev'ry Spring after bein' down South all Winter. For five year, now, 'round the end o' March, he's showed up as chipper as a red squ'rl, all set to git hisself a wife an' go to buildin' a new nest on the corner beams o' the wagon shed.

"Like enough you're wonderin' how I know it's Petey an' not some other robin thet keeps a-comin' back thisaway year after year. Wal, ye see, he's sort o' branded, like—a big white

splotch on one wing, an' a couple white feathers into his tail. He's whut ye'd call a part albino, I reckon, an' looks diff'rent from all the rest. But still an' all, he sings as purty as any reg'lar robin in the world, an' there's times when he acts like he's as glad to git back home ag'in as I be to see him.

"As I was sayin', I dunno how it is thet Petey finds his way around the world so good. Mebbe, after all, a bird knows a heap more than just how to ketch worms."

OLD DOC LEMMON



TWO for  
lunch



CLIPPING  
LIBRARY

DRN blasts at high noon. Gravel crunches.  
prise! Two of your choicest friends. For lunch?  
! They don't catch your pantry off guard, either.  
o for lunch. What soup? Well, to play it safe,  
ave the soup nearly everybody's partial to,  
bell's Tomato Soup—world's most often asked  
t's make it with milk—cream of tomato.  
em drop in for lunch. You're ready any time,  
pantry harbors such Campbell's reserves as —

**ASPARAGUS SOUP** . . . Smooth, sublime  
of luscious asparagus, blended with fine  
butter and lightly seasoned. Then a coxy  
of whole young asparagus tips.

**CHOWDER** . . . A sea-adventure for  
obers. The broth and meat of plump, juicy  
flavored with tomatoes, garnished with  
and onions, and invitingly seasoned.

- or TEN for  
dinner



N guests, thoughtfully hand-picked and care-  
ly blended. Table arrangements that for color  
effect are a standout, if you do say it yourself.  
n perfect dream of a menu. The right soup to  
things started right. Mock Turtle. Campbell's  
Turtle, so you can know it will be just so. A  
rich beef broth, in it melting-tender morsels  
eat, a dash of tomato, piquant seasonings and—  
dicum of venerable sherry. A fine dish begins  
a dinner! Other fine beginnings —

**AM OF MUSHROOM** . . . New pleasure here! More  
ly grown mushrooms, more double-thick cream, and new  
in the blend that puts new charm in the flavor.

**TAIL SOUP** . . . Rich gusto in this dexterously sea-  
simmered down broth and in the toothsome discs of  
and the fine vegetables. Fine sherry, too, adds a fillip.



Campbell's  
SOUPS







# On the Ideal Dressing Table

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*Elizabeth Arden*

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## SOURCES OF MERCHANDISE

As a concise aid to our readers who are interested in the merchandise shown on the editorial pages of this issue, we present the following list of the sources from which the material can be obtained:

### Wallpapers, Pages 68 and 69

- 1 and 2. Katzenbach and Warren designs: Margery Sill Wickware
3. Nancy McClelland
4. Emmerich pattern: Louise Tiffany Taylor
- 5 and 6. Imperial Paper and Color Corp., washable wallpaper: Wolf Bros.
7. Nancy McClelland
8. Richard E. Thibaut
9. Strahan paper: Rebecca Dunphy
10. Imperial Paper and Color Corp., washable wallpaper: Wolf Bros.
11. Columbus Coated Fabrics: Bello, Inc.
12. Strahan design: Rebecca Dunphy
13. Nancy McClelland
14. Imperial Paper and Color Corp., washable paper: Wolf Bros.
15. Margaret Owen
16. Richard E. Thibaut
17. Strahan paper: Rebecca Dunphy
18. Grimmer design: Louise Tiffany Taylor

### Recent Rugs, Pages 76 and 77

Page 76, large picture. Hooked rug, standard rug sizes or 27 inch width carpeting. Fieldcrest design: B. Altman. Reproduction 18th Century English mahogany furniture: W. & J. Sloane

1. Frischer Wilton carpeting, 27 inch width: Elizabeth Peacock
2. Gulistan carpeting in widths up to 12 feet: John Wanamaker
3. Frischer Wilton carpeting, 27 inch width: Diane Tate & Marian Hall
4. Bigelow-Sanford Medley weave broadloom carpeting woven up to 12 feet wide. Also standard rug sizes: B. Altman
5. Alexander Smith's Touraine design. Standard rug sizes and broadloom carpeting up to 9 feet wide: W. & J. Sloane

Page 77, large picture. Mohawk chenille carpeting woven up to 30 feet wide: Bloomingdale's. Modern furniture: W. & J. Sloane

6. DeQuintal "Carutex" design. Can be made in any design, size and coloring: Louise Vanderbilt
7. "Seamloc" broadloom carpeting by L. C. Chase. Can be made in any size: B. Altman & Co.
8. "Moroc", Klearflax design. Can be made in any size and in wide range of color combinations: Lord & Taylor
9. "Caracul Directoire", Alexander Smith's broadloom carpeting in widths up to 18 feet: W. & J. Sloane
10. "Hill-N-Dale", C. H. Masland design. Standard rug sizes and broadloom carpeting up to 9 feet wide: W. & J. Sloane







ANTON BRUEHL

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If you were to attend Rachmaninoff's next concert . . . or Paderewski's, or Hofmann's . . . you would discover what you very probably already know: that the piano used is a Steinway. And if you should visit almost any of the important broadcasting stations in this country or any of 67 stations in 57 cities of Europe or the Orient, you would find there, too, the instrument of the Immortals.

It is a significant fact that virtually all accomplished musicians of our time . . .

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What is true in concert hall and broadcasting studio is true, also, in the cultivated home. For the Steinway is pre-eminently the instrument for people of modest means! A student probing the depths of Bach or Beethoven . . . the young mother playing to the child . . . friends gathered around for an evening's "sing" . . . it is at such moments

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The new Steinway Grand Piano, at the extremely low price of \$885, is a superb example of piano craftsmanship. The ideals which inspired Henry Engelhardt Steinway one hundred years ago in the building of the first Steinway continue to govern the Steinway's design and construction today. In beauty of tone, celerity of action, workmanship, and quality of materials, it is a remarkable tribute to an enduring tradition.

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There is a Steinway dealer in your community, or near yours, through whom you may purchase the new Steinway with a small deposit, the balance being distributed over a convenient period. Used pianos are accepted for partial payment. Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, and West of South Avenue.

THE INSTRUMENT OF THE IMMORTALS

# STEINWAY



# NEW Electric CLOCKS

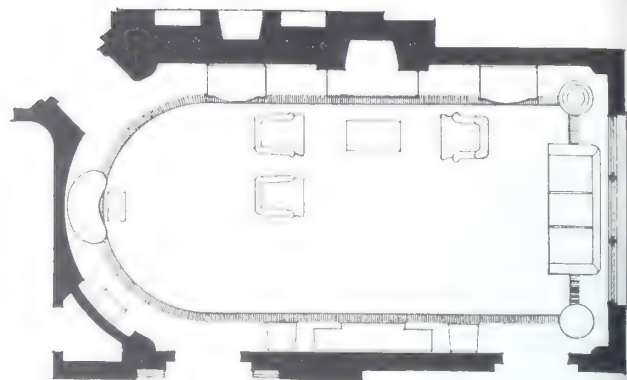


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## THE IDEAL HOUSE 1937

(CONTINUED FROM PAGE 12)



The above drawing shows the placing of the furniture shown in color on page 38. A fringed rug is indicated, following the curved line of one end of the room.

### THE LIBRARY

The treatment of this room is modern, a simple bold half-oval molding bordering every bookcase and panel. The furniture is in light wood, repeating the character of the pickled pine cases and panels. Wool and leather upholstery, draperies, and carpet are all in dark brown or in other wood colors. The lamp shades are in the reddish wine color known as dubonnet. This room furnishes extremely well, carrying an unusual number of chairs in so small a space.

### SECOND FLOOR

#### MASTER BEDROOM

Both sides of this room have been shown in Mr. Brissaud's charming sketches on page 45, and little more need be noted, except again to call attention to the close scale of color values which the designer uses in the transition from the blue of the wall paper through the mauves and rose of the fabrics, to the ashes-of-roses color of the rug.

#### GUEST ROOM

This bedroom is described on page 11. The absence of any strongly contrasting colors is in the decorating mode of 1937.

#### DAUGHTER'S ROOM

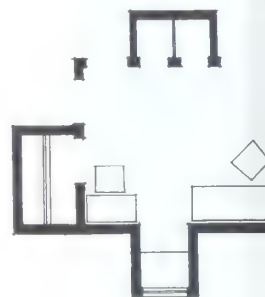
An unpleasing architectural feature, the wall unevenly broken by doors, has by good interior design been made into the most attractive element of this room. By creating a series of door-sized panels over the offending wall, this room has been lifted out of the commonplace. Two alternate color schemes are suggested. If light, natural-toned furniture is used, the woodwork should match this color, and the toile de Jouy should be in buff and light green on a biscuit-colored background, with the introduction of brighter greens in the upholstery of the smaller chairs and stool.

If, instead of French Provincial pieces, this room is furnished in white maple, one would use plain doors instead of the French Provincial panels. A flowered wall paper and fresh chintzes in modern motifs would then be used to create an arrangement of white, cream, pink and pale rose.

### BOY'S ROOM

This room of the house must be decorated for sturdiness and rather than for graceful effect yet it need not be banal or ugly. The scheme suggested in the caption on page 41 is ideal for the purpose of this room.

### THIRD FLOOR



### SEWING ROOM

An important feature of the "House" is a room apart, for the occasional visits of the seamstress, the day in and out care of the clothes. The equipment for this room should include a sewing machine, an ironing board that folds away into its own compartment, a flat table for cutting, a full-length closet with hangers and ample space with compartments for scissors, etc. The floor should be of a durable material, so that lint and threads do not cling to it.

From the floor plan above, and the little sketch of this room on the next page, you can see how, in its limited space, this becomes a very efficient work room. Drawers are built into the window alcove. The sewing machine masquerades as a stool when not in use. In fact, servants live on this floor, this may well do double duty as the dressing room.

As a color scheme for this room, suggest a washable paper of horizontal design in red, blue, gray and white. The ceiling is cream-colored. The woodwork and trim match the field of the wall paper. The color is gray-blue.



MIRRORED GLASS IN

# Color

ADDS TO A SPARKLING SERVICE



*Interior by Paul Mac Alister, Inc., A. I. D.*

Colorful plate glass finds many practical and decorative uses in today's home. The crisp sparkling beauty that is obtained with mirrored plate glass in color is here smartly illustrated. The table top of blue mirrored plate is framed with satin-finish stainless steel; the whole supported on an oblong pedestal base of the same material. In the modern home, mirrors are used to emphasize and enlarge wall areas

—as a trim or facing material around doors, windows and fireplaces and in many other applications which add crisp new interest to home decoration. Colored plate glass is available in three shades of blue, a peach and a green. Your interior designer or local Libbey-Owens-Ford glass distributor will gladly cooperate with helpful suggestions. Libbey-Owens-Ford Glass Company, Toledo, Ohio.



LIBBEY · OWENS · FORD

*Quality Glass*



# CELANESE® FROM THE DECORATIVE VIEWPOINT



● Celanese Decorative Fabrics . . . selected by the decorative staff of *House & Garden* for the Master Bedroom and Dining Room of the Ideal House . . . were chosen because of . . . superb color . . . new textures . . . and proven serviceability. Filmy Chitonese for glass curtain; two-color Celanese Brocade and crisp Sert Taffeta for over-draperies; Celanese damask-ribbed Lantee Satin, Heavy Moire and dull surface Moirane for new upholstery textures; delicate Satin Stripe Ninon to drape the dressing table . . . all at prices that fit the moderate budget. Illustrated above are interpretations in Celanese of the Dining Room and Master Bedroom. On the facing page are *House & Garden's* recommended texture and color combinations in Celanese Decorative Fabrics.

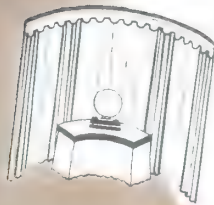




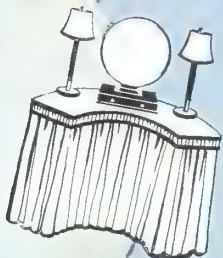
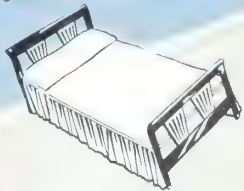
Celinese Heavy Moire  
- Puray Pink



Reversed Celinese  
Lanteer Satin —  
Rose Dust



Celinese Brocade —  
Coronation colors —  
gold on moonstone



Quilted Celinese Slipper  
Satin — Moonstone



Celinese Denmark  
- Moonstone

Celinese Satin Stripes  
Ivory - Ivory



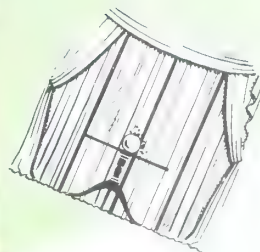
Celinese Moirane  
- Moonstone



Reversed Celinese  
Lanteer Satin —  
Sheraton Green



Celinese Sert Taffeta  
- Biscuit



Celinese Chiffon  
- Ivory



# NOW! THE NEW



# Triple-Thrift Refrigerator

1. You save on PRICE!
2. You save on CURRENT!
3. You save on UPKEEP!

**T**ODAY you can buy the finest refrigerator General Electric has ever made and save three ways. You can save on price, current cost and upkeep. You pay no premium for the extra quality built into the new G-E Triple-Thrift Refrigerator. And you get a mechanism that produces more cold with less current—one that lasts longer and gives more years of economical service.

All Triple-Thrift Refrigerators have the powerful G-E Thrift Unit which carries five years of performance protection. This *sealed-in-steel* mechanism is permanently safeguarded against the destructive effects of air, dust and moisture. Forced-feed lubrication and oil cooling—assuring longer life, lower current consumption and quieter operation—are exclusive features. In 10 years General Electric has had more experience in the manufacture of sealed refrigerating mechanisms than all other companies combined. That's worth remembering!

Check the new Triple-Thrift models point by point. They give you all four kinds of refrigeration service: (1) faster freezing, (2) frozen storage, (3) special storage for fruits and vegetables and (4) normal storage with air in circulation and temperature always below 50°.



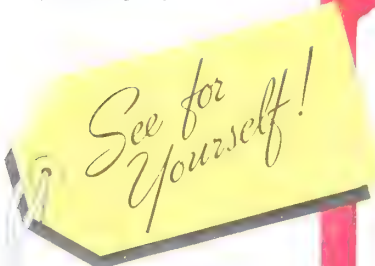
Both the G-E Monitor Top and Hatop Refrigerators are equipped with the powerful General Electric Thrift Unit illustrated at the left.

● The brilliantly styled, all-steel refrigerator cabinets have automatic interior lighting. Full-width sliding shelves with rounded fronts increase the usable storage space. And among the other convenient features are easy-out ice-cube trays, built-in thermometer, deep-dish vegetable drawer, egg rack and water carafe.

Remember, the new G-E Triple-Thrift Refrigerator is a product of search and engineering skill for which General Electric is world-famous. Your G-E dealer will be glad to show you how you may buy the Triple-Thrift model you need on easy terms. General Electric Co., Refrigeration Division, Sec. K-4, Nela Park, Cleveland, Ohio.

## GENERAL ELECTRIC

### Triple-Thrift Refrigerator

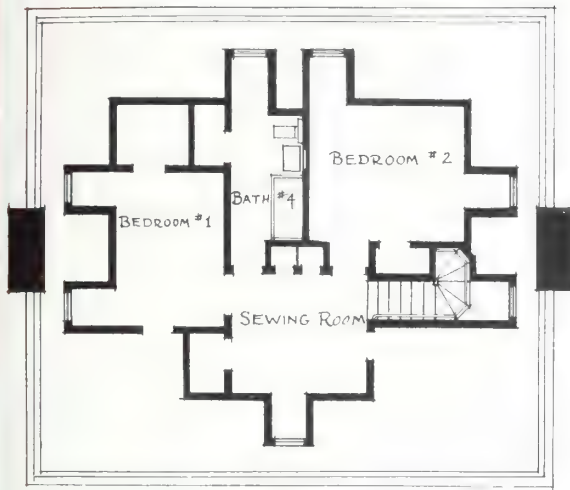


At right, inside view of a Monitor Top Refrigerator. At left, a Hatop Refrigerator. Both are General Electric's new Triple-Thrift models—built to meet your needs today.

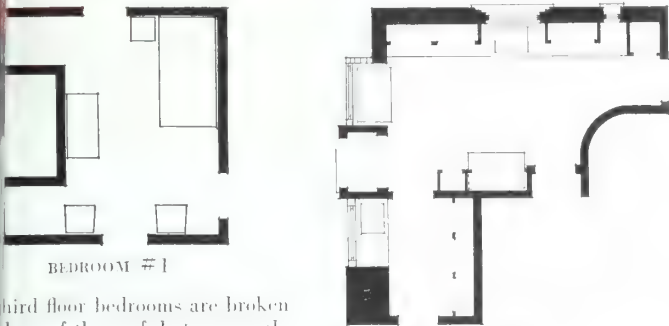
YOU'LL ALWAYS BE GLAD YOU BOUGHT A G-E!



## THE IDEAL HOUSE 1937



THIRD FLOOR



THE KITCHEN

Third floor bedrooms are broken slope of the roof, but are amply supplied by window alcoves. In spite of modest dimensions, they supply for the necessary pieces of furniture and each has its own clothes

modern style is excellent for so room. Pale yellow walls. Pale woodwork. White ceiling. Gray tile in the rug. Neutral and rusty

This kitchen calls for a straight-line plan, making use of the built-in cabinets to which several firms have recently devoted such engineering skill.

The long wall of the kitchen is centered upon the sink, which is located directly under a window, assuring ample light. The stove is placed in the kitchen window which looks out upon the servants' yard, and for this location we would require a flat-top model, in either electricity or gas. The architect has designated glass block as the material for the wall to the right of the stove, bringing an extra amount of daylight to your cooking problems. The refrigerator is located on the wall opposite, within a recess of its own.

Access to the dining room is through a pantry, an advantage not only from the viewpoint of serving, but also for the exclusion of cooking odors. This pantry contains a series of china presses on one side, and an auxiliary sink under the window of the other.

One door from the kitchen leads to the service yard. A second door opens upon the staircase which continues to the third story, where the servants' quarters will be. The third door goes immediately to the entry, enabling the servant to answer a ring at the front door, without passing through any of the living rooms of the house.

Several color schemes might be used. If the painted walls are egg-plant, with an enamel finish, make the floor an egg-plant linoleum with an inset border of coral. The Venetian blinds should then be white with coral tapes.

If you wish a brighter kitchen, try canary yellow enamel walls, with slate gray linoleum, and white blinds with yellow tapes.

If you prefer pattern on your kitchen walls, use a washable paper in orange and gray plaid design, with mahogany linoleum inset with orange and white; white blinds with orange tapes.

CELEBRATE  
with Fostoria!



...gather lovely flowers for beautiful vases

A bouquet for Fostoria! This is the Golden Jubilee celebrating "50 years of America's Finest Glassware." A bouquet for you, too! Fostoria affords you a year's round romance of flowers artistically arranged in brilliant crystal containers.

Fostoria has such a wide choice for flower decorations; vases in all sizes, shapes and colors. Tall vases for long-stemmed beauty. Medium size vases, friendly little flower bowls, bubble balls as clear as dewdrops. Or graciously slender

der vases for a single, but never lonely blossom. In clearest crystal, Gold-Tint or Azure-Tint and other lovely shades that complement the beauty of your flowers.

You can see these vases in the Fostoria Golden Jubilee Displays now on parade in the better stores. Their beauty will delight you. The moderate prices will surprise you.


AS A GOLDEN JUBILEE GIFT FOR YOU—Fostoria offers "Modern Decorative Tables for All Occasions." Write for booklet 37-F. Fostoria Glass Company, Moundsville, West Virginia.

FOR 50 YEARS THE GLASS OF FASHION






# Especially Selected




**THE BUCKINGHAM KIDNEY DESK**

Sheraton Kidney Desk, English design, circa 1790. Fine figured swirl mahogany—drawer fronts inlaid with rosewood. Leather top.



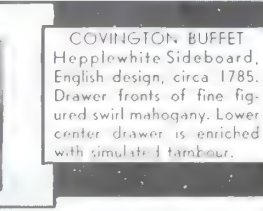
**THE CLAYTON TABLE**

Sheraton mahogany two-pedestal dining table, English design, circa 1790. Top and legs inlaid with ebony. Heatproof top. Extension leaves.



**THE HATFIELD CHEST**

Hepplewhite small Chest of Drawers, English design, circa 1785. Drawer fronts of figured swirl mahogany.



**COVINGTON BUFFET**

Hepplewhite Sideboard, English design, circa 1785. Drawer fronts of fine figured swirl mahogany. Lower center drawer is enriched with simulated tambour.

## These four exquisite pieces hand-made by New England's FINEST CABINET MAKERS

This superb furniture has been chosen for House and Garden's 1937 Ideal House. Although painstakingly hand-made by craftsmen whose forebears trained them in the art, these rare creations are well within the reach of the moderate budget. Imagine the atmosphere of dignity and beauty they will create when placed as "focal points" here and there in your home! You'll be interested in what the coupon will bring you! Why not mail it today?

# KAPLAN

OF CAMBRIDGE

KAPLAN FURNITURE COMPANY, CAMBRIDGE, MASS.



Please send me, without obligation, your Booklet describing and illustrating the Ten Kaplan Reproductions for House and Garden's 1937 Ideal House and advise where Kaplan Furniture may be seen locally.

Name \_\_\_\_\_

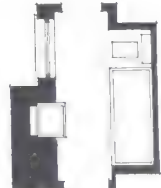
Address \_\_\_\_\_



## THE IDEAL HOUSE 1937



BATHROOM = 1



BATHROOM = 2



BATHROOM = 3

### BATHROOMS

The problem of fitting out the modern bathroom has been much simplified in recent years by the variety of attractive built-in features that have been developed by the plumbing fixtures manufacturers. Note in the above floor plans three different types of tubs. One is entirely built-in, the type most suitable for shower fittings. Another is built-in on two sides but has a free corner. The third, a new type created for the square bathroom, has the tub placed diagonally in the fixture.

A color range of eight or more colors is offered by most manufacturers, but in the following color schemes, the designer has assumed that all the porcelain fixtures which are used in each bathroom will be in white.

For the first floor lavatory, which should have the character of a powder

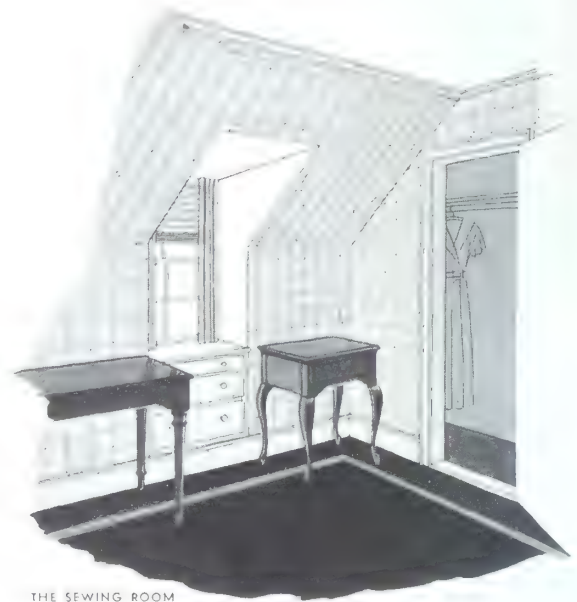
room, use a silver paper with white design. Ceiling white, chocolate, white and silver Venetian blinds, white with tapes.

The master's bath recalls the of the master bedroom. Walls, gray-blue. Ceiling, white. Floor, linoleum of white with silver-set. Venetian blinds, cream with tape. Rug, tufted blue.

The girl's bathroom should have rose walls. Floor, chocolate with tails of white and coral. Venetian blinds, rose pink with brown tape. Rug, tufted rose.

Make the walls of the boy's bathroom Pompeian red. Floor, white with cotta border. Rug, white and cross bars. Blinds, white with cotta tapes.

Third floor bath. Walls, gray, terra cotta. Blinds, white with cotta tapes.



THE SEWING ROOM

## IDEALS FOR BEGINNERS

In this issue of the magazine, you've seen House & Garden's Ideal House 1937, planned for those who are well established in life. But for you're just beginning and must key your ideal to a more modest scale. In that case, don't miss the May Double Number of House & Garden. In the second section, you'll see plans and exteriors of three small houses. And you'll see the rooms of each cottage, decorated and furnished by the Editors of House & Garden. This May Double Number will be a favorite news-stand April 25th. Don't forget that it gives you two color magazines—separately bound and tied together—all for a mere



# Evenings are Brilliant

WIRLINGAME  
PUB. ID. LIBRARY  
BIRMINGHAM, CALIF.

## EVENTIDE

Romanticism is brilliantly expressed in the modern idiom of simplicity

## LATE GEORGIAN

Authentically Colonial—with a fine balance of dignified restraint and elegance

## ETRUSCAN

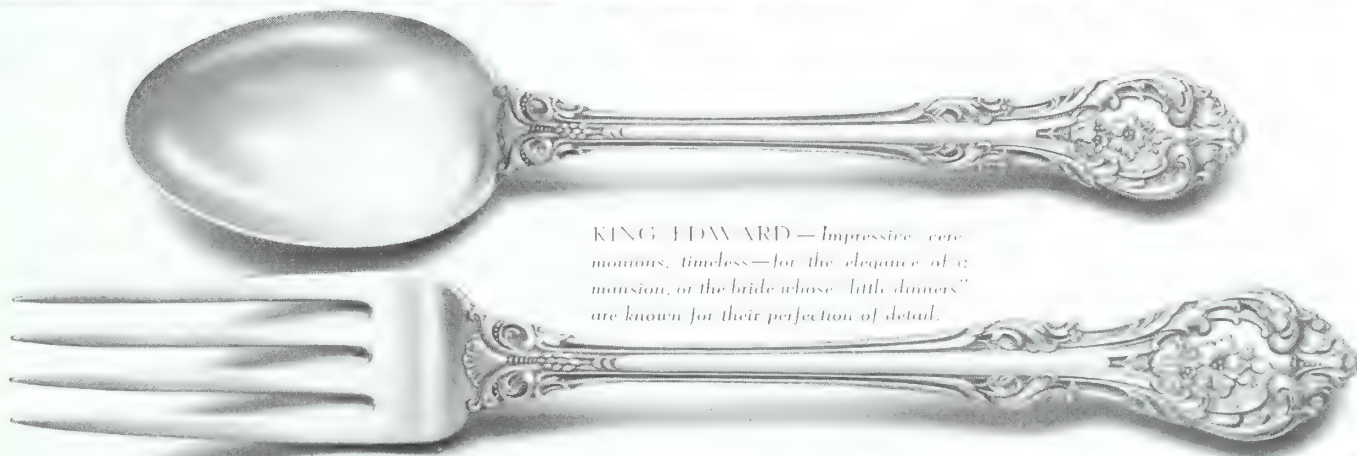
Stately antique columns were the inspiration for this nobly proportioned classic design

## BUTTERCUP

Richly ornamented and ultra-feminine—in the flowery and newly smart Victorian manner

## OLD FRENCH

Designed for fine French Provincial décors—but so beautiful it is at home against any background



**KING EDWARD**—Impressive, ceremonious, timeless—for the elegance of a mansion, or the bride whose "little dinners" are known for their perfection of detail.

## With Gorham Sterling

THE smart world has definitely tired of informality. Each evening now white and gleaming bare shoulders gather at tables brave with flowers, crystal, and imitable luster of sterling silver. You are a lover of Sterling, you will in-

stinctively think of Gorham... brilliant in design, the acknowledged King of Sterlings.

See the complete selection of Gorham patterns and illustrated price lists, at your leading jeweler's—or write The Gorham Company, Providence, Rhode Island... since 1851.

THE GORHAM COMPANY, Dept. D-1, Providence, Rhode Island.  
Please enclose your order for: *Evening Your Silver*, in which I enclose the accompanying illustrated price lists of the following patterns:  
 Etruscan \_\_\_\_\_ Eventide \_\_\_\_\_ Buttercup \_\_\_\_\_  
 Late Georgian \_\_\_\_\_ Old French \_\_\_\_\_ King Edward \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

G. 137



"MOTHER, WHAT  
MAKES IT *tick*?"



That's just the question we *want* the children to ask—and you too! For the quiet "tick, tick" of this intelligent toaster means that the toast is really being *timed* with the accuracy that only a clock can give! And that's why the fully automatic Toastmaster toaster makes perfect toast *every* time.

You simply set the adjustment button—like setting the dial of your oven-regulator—for light, dark, or in-between. You put in the bread and press down the

lever—and the patented Flexible Toast-Timer does the rest. It's "flexible" because it allows *more* time when the toaster is cold, *less* when it's hot—just as *you* do when you anxiously watch an old-fashioned toaster.

But you don't watch *this* one. It watches itself—and the very instant the toast is done *as you like it*, up pop the golden-brown slices and off goes the current. You don't even have to *turn* the toast; both sides toast at once. And you'll never, never burn it.

Isn't that the sort of toaster you'd like—for years of better breakfasts? Then see the fully automatic Toastmaster toaster—new in beauty, more efficient than ever. You will find it, with other fine Toastmaster products, wherever quality appliances are sold. . . . McGraw Electric Co., Toastmaster Products Division, Minneapolis, Minnesota.



Toastmaster Hospitality Tray, with the new lap tray—a source of new smart models, styled for 1937

## FULLY AUTOMATIC TOASTMASTER TOASTER

TOASTMASTER PRODUCTS—2-slice fully automatic toaster, \$16.00; with choice of Hospitality Tray, \$17.50; 4-slice fully automatic toaster, \$19.50; Junior toaster, \$7.50; Waffles Baker, \$12.50.

## ARCHITECT'S OWN HOUSE

(CONTINUED FROM PAGE 63)



THE VIEW TOWARD BEDROOM NO. 1



THE FIREPLACE END OF THE LIVING ROOM



LIBRARY AND LIVING ROOM ARE DIRECTLY CONNECTED





## WHEN I WRITE LETTERS

*W*HEN I write letters (said Gamaliel Bradford in a letter to Robert Frost), my soul seems to flow out of me with astonishing ease." Denied conversational contact with but few because of his health, this master portrait painter in words enjoyed a correspondence that connected him "by countless threads of sympathy with a multifarious outer world." Few of us pour out our souls with the ease and grace of Mr. Bradford, but to all is given the opportunity to cultivate the art of correspondence. And one of the best incentives to writing good letters is good paper. *50¢* Crane makes good paper. We even believe Crane's to be the best. Certainly no one has had more experience in making fine paper in this country than Crane, at it these 136 years. Crane's marks your correspondence as of the moment and, be it worth preserving, will keep it against time for Crane's Fine Papers possess a rare longevity. (A point your biographer will appreciate, if no one else.) For frequent correspondence to kith and kin and kindred spirits, we suggest Crane's Fineline Deckle, a paper priced for generous using and suited in texture to both pen and typewriter.

*Crane's*

F I N E P A P E R S

MADE IN DALTON, MASSACHUSETTS SINCE 1801



IMPERIAL  
*Washable*  
WALLPAPERS

*Lotte Lehmann*



One of the world's leading sopranos, famous on two continents as a concert and opera singer and as a gracious and talented hostess as well.

SAYS:

"Nowhere in the world have I seen such beautifully designed wallpaper."

See the lovely new Imperial Washable Wallpapers...in all their glory of patterns and color. And, while you're looking at them remember that every paper is even more practical than it is beautiful. Imperial's tremendous resources, research and testing laboratories, studios, the most modern of manufacturing processes, are behind every paper that bears the silver Imperial Washable Wallpaper label. This label guarantees washability and light fastness. Look for it in sample books. Ask your paperhanger or decorator to show you Imperial Washable Wallpapers.

JEAN McLAIN will gladly help you with your decorating problems FREE OF COST. She will send you actual samples of the wallpapers she suggests and tell you the most convenient place for you to see, and buy, Imperial Washable Wallpapers.

Address JEAN McLAIN, Dept. K-5,  
Imperial Paper & Color Corp., Glens Falls, N. Y.

GIVE THIS INFORMATION FOR EVERY ROOM:

Type of Room

Size (Dimensions)

Exposure

Type of Furniture

Color Scheme

Year made

Street

City and State

FRANCHISED DISTRIBUTORS,  
DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE



RESIDENCE OF VICTOR LEMOINE

## MEN WHO MAKE OUR FLOWERS

(CONTINUED FROM PAGE 66)



P. L. V. LEMOINE

round your garden and see how many of these you have. Solange, Madame Emile Lemoine, Mont Blanc, Baroness Schroeder, Le Cygne, the last still the highest ranking Peony. By crossing the Chinese Peony and *Paeonia Witmanniana* he brought out a strain that flowers early in Northern gardens—Le Printemps, Mai Fleuri and Messagère among them. Still a third Peony strain Lemoine created was produced by crossing the Tree Peony and the Golden Peony, with the result that we now have a group showing yellow and amber and red—L'Esperance, Surprise, Satin Rouge.

An almost universal hybridizer was Pierre Louis Victor Lemoine, and the

world recognized his greatness when he lived and has honored him ever since. Horticultural societies all over the world awarded him their medals. As early as 1885 France honored him with its Legion of Honor and in 1892 advanced him to the grade of officer. From 1873 to 1892 he served on the municipal council of Nancy. When he died on December 11, 1911, in his 71st year, the world lost one of its most incessant hybridizers. Scarcely a day goes by in this new world or the old that does not bear some flowering monument to his memory, a shaft and bust to which the contributions poured in from all over the world. In the Golden Book of the American Horticultural Society are the names of fewer than 425 professional and amateur gardeners and societies who have sought to do him honor.

RICHARDSON WRIGLEY

## A VERY BEST DINNER PARTY

(CONTINUED FROM PAGE 61)

### BABY SPRING LAMB

First make some good tomato sauce by simmering 2 pounds of peeled and sliced tomatoes with 2 onions chopped fine, a little parsley and 1 cup of white wine. Simmer for an hour, then pass through a sieve. Melt 2 tablespoons of butter and add to it 2 teaspoons of flour. Add the tomatoes, simmer for a while longer, and add 1 teaspoon of beef extract melted in a little hot water.

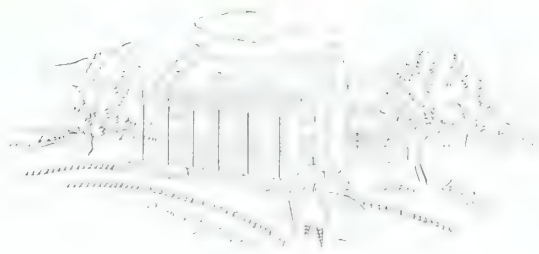
Now put 2 legs of baby lamb into a big iron cocotte or roasting pan with 2 tablespoons of butter and 3 or 4 little white onions. Salt and pepper them lightly, add 2 cups of meat stock, cover and let this simmer gently for about an hour and a quarter. Then pour off the juice into a little sauce pan and let it reduce to a glaze by simmering

gently on a low fire. In the meantime, add a little more butter to the lamb, put it in a hot oven, and let it get brown by turning it over and over. Then add 2 cups of hot meat stock, a good cup of the tomato sauce and reduced glaze, and sprinkle the whole with 2 tablespoons of good cognac. Cover and cook slowly for another hour and a half.

In the meantime, peel 2 dozen small white onions, and put them in a boiling water with 2 tablespoons of butter. Sprinkle them with 1 teaspoon of granulated sugar and cook them slowly, turning them over frequently so they caramelize evenly all over; but be sure not to burn them. When a golden brown, moisten them with 1 cup of meat stock and let them cook slowly until tender throughout.

(Continued on page 94)





*Entertain Graciously with*

# Colonial Classic

STERLING SILVER PATTERN OF NEW LOVELINESS

BY

## REED & BARTON

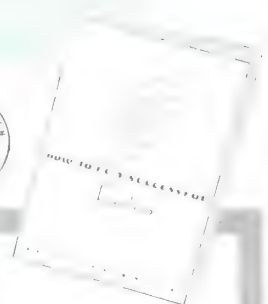
Colonial Classic is indeed another Reed & Barton masterpiece in solid silver. Elegant in design and beautifully balanced, it lends fresh charm to a casual cup of tea or the dinner for a distinguished guest. Colonial Classic is certain to be the choice of many brides of this spring and of countless seasons to come.

Imagine it in a setting of candlelight on linen from Sorrento, on hand-cut goblets, amid the scent of Talisman roses, the savor of excellent dishes. Exquisite—and with Colonial Classic most exquisite of all.

Every bride-to-be—in fact, every woman—will want Reed & Barton's invaluable and charming new book, "How to be a Successful Hostess." Abundantly stored with secrets on the art of entertaining delightfully, it includes enticing menus, pictures of smartly modern table settings, as well as a gift-control plan for brides. The convenient coupon brings it to you.

Below are three of Reed & Barton's distinguished company of twenty patterns in solid silver—among which Colonial Classic takes its predestined place. Visit your jeweler's today and hold this lovely new design in your own appreciative fingers.

*Reed & Barton*  
SILVERSMITHS  
TAUNTON, MASSACHUSETTS



REED & BARTON, Silversmiths  
Box 990, Taunton, Mass.

Enclosed find 10c in stamps or coin, for which you will send me promptly your interesting new book on more gracious entertaining entitled "How to be a Successful Hostess."

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

POINTED  
ANTIQUE

FRANCIS FINE

JUBILEE



(CONTINUED FROM PAGE 99)

# 3 DISTINCTIVE SessionsCLOCKS

selected for the new



## IDEAL HOUSE



*The clear, melodious tones of this Sessions self-starting Electric Westminster chime clock cheerily announce each quarter hour. Pleasing lines and mahogany case, 11½" high and 9½" wide, with lustrous raised numeral dial. Ask for Model 134DJ. 8-day spring pendulum movement No. 134 W.C.*

*Smart and sensible is this Sessions electric alarm clock for any boudoir. 5" wide by 4½" high, finished in walnut, maple or ivory. Highly visible raised numerals. Ask for Model 220N. Also made without alarm (No. 220M) or with 30-hour movement (No. 220A).*



*Accurate and useful in every kitchen is this modern Sessions Electric Clock with lustrous chrome bands around the base and top, as well as chrome columns. 9" wide, 7¼" high, with raised numerals on the dial. Ask for model No. 235S. For the spring wound model (No. 235L).*

IN addition to the three clocks selected for the 1937 Ideal House, Sessions offers you a wide selection of electric and spring wound clocks... from a stately living room clock down to the smallest boudoir clock. When you choose a Sessions

Clock you are selecting a clock made by a famous manufacturer who has been making fine clocks for more than a century. Sessions Clocks can be obtained at all stores where better clocks are sold. If your local dealer cannot supply you, write us.

SESSIONS CLOCK COMPANY, Forestville, Connecticut

don't let them fall apart. Now turn the gas on full force and let them boil rapidly to reduce the juice. Add the onion and juice to the lamb and continue cooking for ten minutes. Place the lamb on a big platter and garnish with the onions. Pour the juice over all and serve at once accompanied by peas cooked in the following manner:

### GREEN PEAS

Put 1 pull apart and wash carefully a small head of Boston lettuce, then reform it and tie it securely, enclosing in the center 2 little white onions and a spray of parsley. Now shell enough tender young peas to make 8 cupfuls. Put ½ pound of sweet butter in an enamel pan, add 2 lumps of sugar, the lettuce and the peas. Pour over all 1 cup of cold water, and add a tiny pinch of salt. Place on a hot fire and bring quickly to a boil, then reduce the heat greatly. Immediately cover the pan closely with a bowl or deep soup plate containing a little cold water and let the peas cook slowly until tender, which should be in about half to three-quarters of an hour. Just before serving the peas, and 1 mean just before, remove them from the fire, remove the lettuce, add salt and freshly ground pepper to taste, and *faites votre liaison*. In other words, beat the yolks of 2 fresh eggs with ¼ cup of cream with a fork, and pour onto them, gradually stirring all the while, a little of the juice from the peas. Then pour the whole back onto the peas, stirring them with a fork until well mixed. Don't put the peas back on the fire. Serve them at once.

### ALAD DRESS HERBES

Pull apart and wash carefully 2 or 3 heads of Boston lettuce. Use only the tender leaves. Dry each leaf carefully. Chop fine a small bunch of Chervil and a few leaves of Tarragon. Make a good French dressing to your liking, using lemon, and red wine vinegar, and plenty of oil. Pour over the salad. Toss lightly but thoroughly. Sprinkle with the chopped herbes. Give it one more little toss, and serve at once. The salad plate should be as cold as ice. To accomplish this place them in refrigerator several hours before you are ready to use them.

### HAZEL NUT SOUFFLÉ

It is necessary to serve two soufflés in order to have ten people served quickly enough. You will need for this ½ pound of blanched hazelnuts. These are procurable ready prepared, but they may be prepared at home in the same way as you would blanch almonds. They must be prepared a day or so before you will need them and allowed to dry out thoroughly in a warm dry place. The morning of the day you will make the soufflés, place the nuts in a pan in a moderate oven to toast slightly. Let them cool completely before putting them through the nut chopper or, lacking that, meat grinder. Use the medium cutter and put them through once, then put them through the second time using the fin-

est cutter. This should make about 2 scant cupsful of powdered nuts. When ready to make the soufflé clarify enough butter to have ½ cupful. Put it in top part of double boiler. Heat together 2 cups of milk with 1 cup of granulated sugar and add a sprig of vanilla bean. Let it infuse a few minutes. Now add 6 level tablespoons flour to the butter and place pan directly on low fire. Cook flour and butter together without browning about a minute, stirring with a wooden spoon. Then add gradually the milk from which you have removed the vanilla. When thick and smooth place over boiling water and stir gradually the well beaten yolks of 2 eggs. Add 3 tea-spoons of good vanilla. Remove from fire and stir in ground hazelnuts. When smooth and well mixed, cool slightly while you butter two two-quart soufflé dishes. Sprinkle them with granulated sugar. Now beat the whites of 10 eggs to a very stiff. Fold about a third of them into the nut foundation, then in carefully the rest. When the whites have all disappeared put the mixture carefully into the two dishes. Place them in a moderate oven for about twenty-five to thirty minutes or until well risen. Two minutes before removing from oven, sprinkle the tops of them copiously with confectioner's sugar. Serve immediately, accompanied by a bowl of well chilled slightly beaten unsweetened cream and a bowl of confectioner's sugar.

### GLAZED STRAWBERRIES ON

### SUGAR NEST

For this the strawberries must be perfect. Wipe them clean with a damp cloth. Then lay them out to dry completely, on a cloth. Rub a large plate or, better still, a marble-topped table lightly with good olive oil. Be sure you have a sugar thermometer soaking in warm water. Put 1 pound of clean granulated sugar in a copper pan. Add 1 cup of cold water and until melted. Wipe the edge and inside with a damp cloth so that stray granules of sugar are left on the side of pan. Place on fire and boil without touching it. Place the thermometer in the syrup and watch it carefully. When the large bubbles begin to come off and place it immediately into a bowl of cold water, to prevent further cooking. During the cooking process keep the edges of pan clean if any crystals form around the edge. Don't let yourself. Now take the strawberries by their stems with tweezers, and dip them quickly into the syrup and out again and lay them onto the oiled marble until all are glazed. It is a good idea to use only half of the boiled syrup first, keeping the rest warm in a bowl of hot water, as it hardens very quickly.

I don't advise undertaking the sugar nest yourselves. This may be ordered from any good caterer, saving yourselves a great deal of bother thereby. (So can the strawberries for the matter.) Put the nest of sugar on a glass plate and lay the strawberries lightly on it.









## SLIP COVER MAGIC

(CONTINUED FROM PAGE 55)



STRAHAN NO. 7111, "Parrot Tulip," one of the really important new patterns. It is a design of a parrot tulip, a flower of the tropics, growing in a garden.

WHEN you redecorate a room you must start with its walls. Because the room's *character* takes its cue from them. No other medium of wall decoration could possibly offer you the scope wallpaper does. Because no other medium can suggest so specifically the period you have in mind or the atmosphere you would create. No matter what Strahan paper you choose, you can be sure that it is correct in every detail of design, color and printing.

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STRAHAN NO. 7112, "The Garden," a design of a garden scene, with a path, a fountain, and a garden house, a scene of a garden scene, a scene of a garden scene.



lavish little expressions as following the design in the cloth. Someone recently remarked about a lounge chair covered in a quilted fabric that it made a soft chair look even softer.

Mohairs are getting more and more interesting every season. The new crop are even more experimental as to weave. They might almost be taken for linen or cotton crashes—smoother, softer, and not a scratch in a carload: far removed from the plushy fabric of a few years ago. Mohair is one of the most successful slip-cover materials, because, being an animal fibre, it has more body than linen or cotton and does not wrinkle easily.

Then there are the lovely soft hammered satins in such subtle, subdued tones. Interesting new stripes and novelty weaves. Luscious colors in sensible ribbed cottons.

And all these fabrics are characterized by a lovely softness of finish. The luster is a *soft* luster. The sheen, a candlelight sort of sheen. But there is nothing subdued about the colors of the chintzes. They are alive, gay, almost riotous. New times expressed by glorious living. The trend is away from the monotonies of the last few years, with egg-shell on a dark ground.

Take this striped satin shown in sketch 2. It is a luxury satin, low tone, low sheen, and subtle, in two shades of dusty rose, brown, and beige. Put this on a lounge chair too big for its own good, and the slimmed-down effect is amazing. It narrows the chair and heightens the back. The slip cover should be one of the new variety, tight as upholstery, and well anchored against slipping underneath in a thorough, hug-me-tight fashion. The secret of the success of this cover on such a chair is that the outlines of the chair are not emphasized, and the chair is made inconspicuous. The welting should be of plain dusty rose satin, so that it is scarcely noticeable.

In the same room, another chair that is perhaps too small might be slip covered in a hammered satin of the same dusty rose. This, like shiny satin on a big woman, makes the thing it covers stand out and look larger than it is. A trimming of loose, loopy fringe emphasizes further the chair's importance.

A room with these two slip covers—the stripe and the plain hammered satin—with dusty pink walls and egg-shell carpet, would be a joy to the eye.

A reproduction of a flower painting by Van Huysum, one of the old Dutch masters, makes one document chintz truly distinguished. This great, beautiful floral with its twenty-four-inch repeat would be handsome on a high-back wing chair, for it would tend to lower the back and push out the sides. The superb design needs nothing in the way of trimming.

Quilting is extremely important. A quilted chintz in a petticoat design, or plain, would make something special indeed out of a bed whose design is no longer interesting. The method: slip covers for head and foot-board with matching spread, all in turquoise with a fuchsia colored welting.

A chair and a chaise longue in the same room might be slip covered in a lustrous and lovely faille with huge realistic bouquets in pale pink, fuchsia, turquoise and yellow on a grey ground.



SKETCH 4

This rich and beautiful fabric would make skimpy pieces of furniture so luxurious. Finish the room with grey carpet, pale grey walls, and transparent ninon curtains, three thicknesses of them, grey, turquoise, fuchsia, one over the other.

A cocky and impudent note might be introduced into a gay summer home with slip covers of sailcloth trimmed with a flat peasant banding that has been copied from the trimming on peasants' aprons. Sailcloth is stout material in a good firm way that comes in vigorous colors.

Second-best chairs and sofas have been relegated to the rugged a library gets could be tightened and invigorated with slip covers of good strong ribbed cotton. This is of the new fabrics with texture low sheen. It is very soft for such sturdy fabric. Furniture of unattractive lines that cannot stand clean-cut lines could have its edges softened by a cord loop fringe.

A very feminine dressing room might be made with a quilted chintz. A Victorian sofa (sketch 3) might be slip-covered in this quilted chintz, tiny, scalloped embroidery panty flies in the seams. The dressing room, being small, would have draperies, dressing table skirt of the same material trimmed in the same manner.

A country house living room might be cool and quiet and summery with slip covers of a garden-like chintz, parrot tulip and tiger lily design, deep wine and blue-green on a background of red and white. A pair of lounge chairs of unequal sizes (sketches 1 and 4) can be made to look like a pair, even if they are of different shapes, if they are slip-covered identically.

Last but by no means least are new printed mohairs. These, again, not the pile fabric of old, but smooth, sleek and not a bit scratchy. And how they do wear! One has a wheat motif in tans and beige on brown on a dark blue ground. As a cover for a big clumsy sofa that nobody likes anyway except that it's so comfortable, it would find its complete ultimate fulfillment.

EDITORS' NOTE: This is the third series of articles on modern decoration written for House & Garden by M. Leach and Miss Stevenson. The first appeared in February and March.



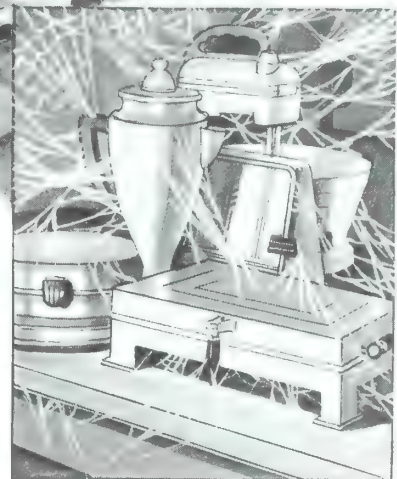
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## THOSE ENGLISH LAWNs

(CONTINUED FROM PAGE 50)

of 3 inches. Of course these drains must be able to collect the water, so you allow  $\frac{1}{2}$  to 1 inch between each piece of pipe and the next. To prevent this interval from getting blocked by soil, you place crocks, small stones or an inverted piece of turf on top of each joint. Water will only run downhill, as you may have experienced some time ago, when hoping the spilt glass would pour its contents into Father's hat, instead of wetting your lap and causing Mother to make serious inquiries. You must provide a fall for your drains; one inch for every ten in length should be ample. Here the man who is going to have a sloping lawn has a natural advantage. Usually there is some ditch or drain into which you can let your pipe end, but if there is none you can easily make one with a tub and a few empty tins. The drains can be put down as you dig the soil, but it is far better to dig it thoroughly, let it settle for a few weeks, and then dig down and lay the drains.

### DEATH TO THE WEEDS

In digging try to get rid of some of the worst weeds, especially those white fleshy roots of Bindweed (*Convolvulus*) and Couchgrass (*Elytrium repens*). Pick the roots out as you go along, and burn them. If possible put some stones, broken flowerpots, gravel, cinders or other rubbish on top of your drains; it will all help. Now on top of this your ordinary soil is spread and levelled. If you are not too certain about its value add some garden-soil, which you can buy by the ton, some leaf-soil, and best of all some decayed organic manure, but not too much of this. There are many artificial fertilizers which you can use as well, but caution is advisable, as some may turn out harmful to certain types of soil. You can burn your rubbish on the ground for a time, the ashes will make your soil more fertile.

Now when your "lawn to be" is level, and already a good deal of labor and thought has been put in, there is still something important you have to decide. Do you want to turf your lawn or to sow it down? I think you will decide to sow it down because it is much cheaper, easier and in the end better, though a turfed lawn will present you much sooner with a green surface.

### SEED AND SOWING IT

You can sow your lawn as early as August, and as late as March, but I should prefer September every time. Use the best seed you can possibly get. Take only seed that is guaranteed not to contain rough grasses, especially perennial Ryegrass (*Lolium perenne*). This is the secret of English lawns, which contain only very fine grasses, Fescues (*Festuca* vars.) and Bent grasses (*Agrostis* vars.). The seed need not be sown thicker than  $1\frac{1}{2}$ -2 ounces per square yard, but it must be rolled or firmed in and carefully watered, in case you have the bad luck that the sun is smiling persistently. And, last, you have to protect it with nets or a scare-crow or a cat, if you have one. Birds are very fond of lawn seed.

The time of waiting is the worst some people, but the joyful sight the first green tips pushing through soil will reward you. Amazing how quickly your lawn will look a lawn once you get over that critical stage when the green tips are starting to grow.

### PATIENCE IS A VIRTUE

Don't make the mistake of using the lawn too early, out of excitement over what you have achieved. The lawn needs to become a bit older, more established, acquainted with the cruelty of the world, so to speak, before you too are hard on it. Just think what a little grass has to fight against the competition of weeds and other grasses, sudden heat and dryness, and then again sudden abundance of moisture after you have given it a good watering. Besides, there are all the earthworms constantly disturbing the soil at its little roots, and what do you know about the many beetle larvae that may be feeding on its precious roots, the very mouth of its existence. Be kind to your young lawn. Try to understand it and it will repay you from the following year until the end of your life. Cut it gently the first time with a scythe or shears. Don't use a mower on it until the second or third cutting, and even then don't cut it hard. Later when it has grown old and established, you can cut it hard, if you want to; it will be no worse for it.

### WHEN TO ROLL IT

Many people roll their lawns, but few of them know what they do it for or when is the right time to do so. Rolling the grass has several purposes, but this is the main reason. In Summer when no more rain can be expected from above, the rootlets must draw their water from the moist subsoil. In aid of this, the soil is compressed, so the spaces between the particles form narrow capillary tubes. Now you understand why it is the worst time to roll your lawn when it is wet. The water would be unable to penetrate into the soil, would puddle the surface and inhibit the growth of moss and all destroy the fungi, and meanwhile the precious seed serves from below would be lifted and spent unnecessarily.

Only a very few more words before you can get down to it and make your lawn a real lawn. Don't expect much the first year. Some time ago I looked over the park and grounds at Windsor Castle. I asked the head-gardener, who was kind enough to show me and my friends around, what he did to keep his lawn so marvelous green and smooth and thick. He looked at me, rather astonished, and said he thought you were a horticulturist. I expect you learned something about lawns. Well, you just water and cut your lawn. Every Autumn in Spring you apply some lawn-sand or other fertilizer. You also feed with manure water when necessary. You are doing all that for three hundred years and your lawn will be as good as this one."





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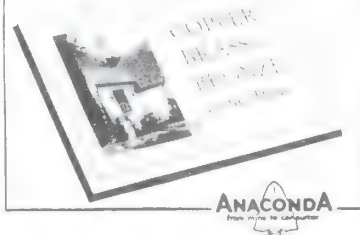
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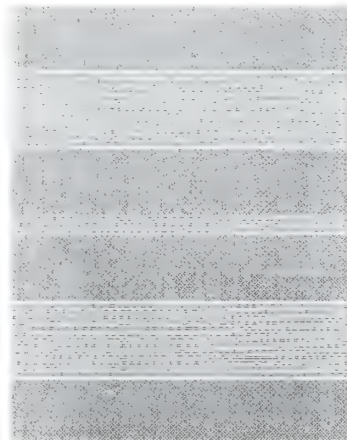
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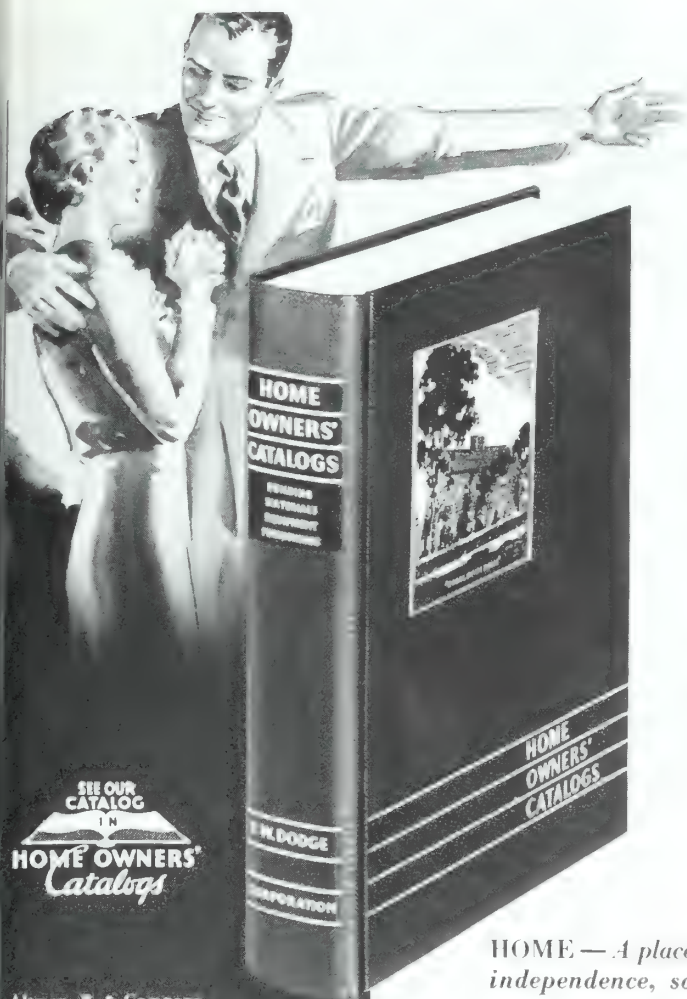


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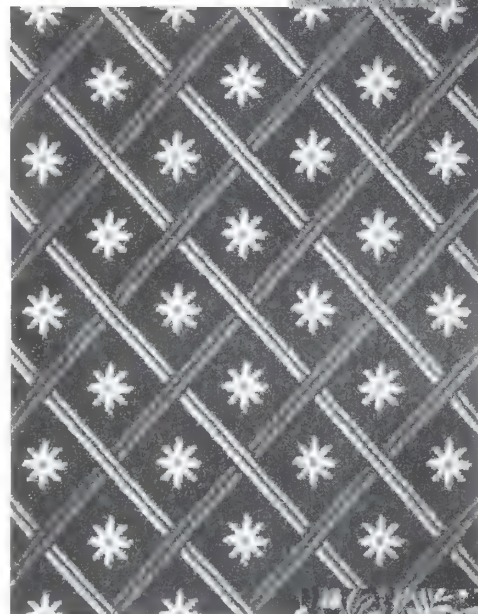


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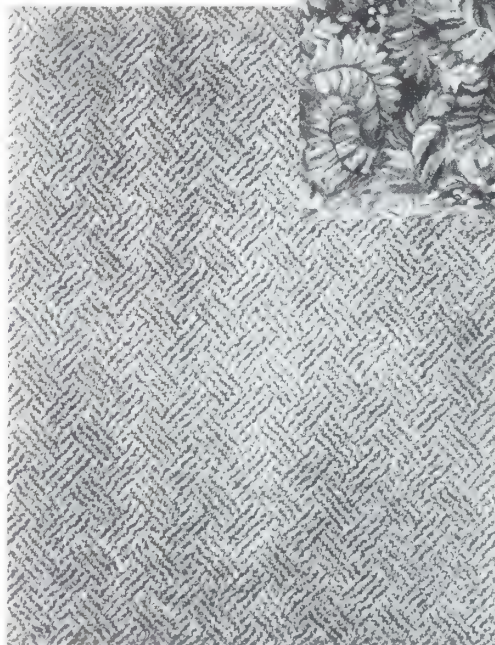
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BED ROOM



Typical of the quaint and simple grace of all Whitney maple for the bedroom is illustrated in the Nahant group above. No. 6210 dresser, \$73; 6121 mirror, \$22; 6212 chest, \$78.10; 6213 vanity, \$78.10; 6214 mirror, \$29.70; 6136 bed, \$47; 662 bench, \$19; 6141 night table, \$27.★

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## FRAGRANT SHRUBS

(CONTINUED FROM PAGE 79)



OXYACANTHUS FLORIDUS



CLETHRA ALNIFOLIA

have a pleasant flavor. In the commonly found in dampish places, but it will flourish in deep shade. The twigs are nice for cutting.

Winter Hazels (*Corylopsis*) early and before their leaves. They make nice symmetrical bushes hung with racemes of yellow flowers that smell of roses. They are not of iron-clad, but *Corylopsis pauciflora* flourishes very well in this cold park garden. Shelter from cold partial shade, a soil on the acid will help these desirable early-flowering shrubs to continue.

As Spring advances we have the Korean *Viburnum Carlesii*, the most fragrant of all shrubs. Its large, flat heads of white flowers pink in the bud at the season when early Tulips are in bloom, and its perfume pervades the garden. I have in the garden a small plant of *Crataegus oxyacantha*, the gift of Mr. Frank B. of Michigan. It is said to be sweeter than *Carlesii* and was one of the most immoderate of Reginald's admirations.

Gold door-yard belle, the Flowery Currant, *Ribes aureum*, is a spice box for scent. I like to have a bush or two near the house, where perfume pervades all the rooms. Magnolias are rich in fragrance as in beauty. The Star Magnolia, *M. stellata*, is the earliest to bloom and in time makes splendid

rounded bushes that bear a heavy burden of waxen white flowers early in the Spring. It likes a position on the damp side and a slightly acid soil. Many of the Crabapples are scented. Two in particular come to mind: *Pyrus coronaria*, the Garland Crab, bears masses of shell-pink blossoms that smell of Violets; *P. ioensis*, the Prairie Crab, is deliciously fragrant; and its double form, known as Bechtel's Crab, has flowers that look and smell like little pink Roses. These are small trees, not shrubs in the strict meaning of the word, but they are lovely in any garden.

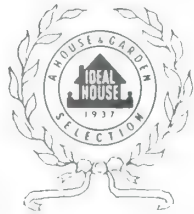
With the coming of May we have three famous scent purveyors—Hawthorn, Lilac and Mock Orange. Not everyone cares for the perfume of the common Hawthorn or May, *Crataegus oxyacantha*, and it is one of the scents better caught from the breeze than close at hand. It is one of my favorites. I love the way the clustered white blossoms lie along the dark branches like fresh snow, and the little tree is shapely and sturdy. Few gardens are without at least one Lilac bush. It is the shrub of shrubs, beloved by all. There are so many kinds and they are all so sweet and delightful that it is a waste of time to name names. Lamartine is one of my favorites among the earlier bloomers. It is pale pinkish-lavender and very sweet. The scent of white Lilacs always seems to me the most delicate and exquisite.

(Continued on page 104)



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MONANTHUS VIRGINICA



## FRAGRANT SHRUBS

(CONTINUED FROM PAGE 103)



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and with the deepening of the color the scent also seems to deepen, until in some of the dark reddish purple varieties it is very strong and heady.

Mock Oranges are many and offer us a vast number of scents to choose from. Hardly two are alike. A few species, sadly enough, have no scent at all and these it seems to me should not be encouraged. The "ivory-pure" blossoms are strung along the wand-like branches and sometimes bend them to the ground. Some are quite starry in shape, some cup-shaped, some like shallow saucers, some double, and they may smell like Pineapple, Quince, Hyacinth, Violet, Orange, Gardenia or what have you. It is a good plan before investing in Mock Oranges to visit a nursery where a comprehensive collection is in bloom and choose those whose form and scent best please you. Choose also for height, for some make taller and larger bushes than you may have room for, while others are quite low-growing and conservative in habit.

And so we come to Summer. One of my favorite sweet-scented Summer-flowering shrubs is the native Sweet Bay or Beaver tree, *Magnolia glauca*. It is a rather ungainly shrub or small tree, evergreen in the South, but leaf-falling though hardy in the North. But who thinks of its lack of seemly port when gathering the thick creamy blossoms with their rich fruity fragrance that open a few at a time from late June well into August? Its preference is for a moist situation and if one has such a location to deal with no better use could be made of it than to gather there the sweet-scented shrubs that like moist conditions. There are a number besides the Spice Bush before mentioned and the Beaver tree. Certain Azaleas revel in such a spot, notably among them *A. viscosa*, our white swamp Azalea, whose scent we often catch as we drive along the Summer roadsides in the neighborhood of a marshy area. This perfumed native has been used to impart both fragrance and late flowering to some of the hybrid varieties. Blossoming earlier is the white-flowered native *A. arborescens* with a scent like Heliotrope. It will prefer a position at the edge or in the less wet portion of the damp area along with the Mayflower

Azalea, *A. rosea*, bearing pink with a fine spicy scent. The would want here a few Butt Honey-ball bushes, *Cephalanthus dentalis*, found from New Brunswick to the deep South, leaning over courses or ponds and bearing a burden of curious ball-like inflorescence composed of many tiny flowers, each with a protruding pistil. This shrub is not exactly say "out of the top drawer", rather coarse and the leaves are often the resort of many insects. Its balls of honey-sweet bloom last so long in good condition to be forgiven much, and in the swamp its shortcomings are not so conspicuous. *Clethra alnifolia*, the Pepper bush, will also grow in places, and in August its white of bloom send their delicious odor and wide. The old Sweet-shrub Sweet Betsy, *Calycanthus floridus*, enjoy a place at the margin of the area and there it will mature of its curious brownish-purple blossoms so beloved by children. 'not hardy, I am told, very far but it lives comfortably in the neighborhood of New York. One shrub for the marsh is the Nannyberry, *Viburnum lentago*, large oval pointed leaves and cymes of fragrant white flowers. Nannyberry sometimes reaches a height of thirty feet.

I advise a comfortable seat on the ground above our damp area where one may sit and enjoy its offering of fine perfumes.

The Buddleias with their long spikes of purple flowers in Summer are prominent among fragrant shrubs but their scent to me is on the side and I am glad it is not strong. The Elder (*Sambucus*) of the sides is also sweet but it is deemed a weed shrub and one should be introducing it to the garden as unwanted localities, for it is a rampant spreader.

In Summer also we have the Asian Olive, *Elaeagnus angustifolia*, slender tree-like shrub growing in favorable conditions to a height of twenty feet. The leaves are narrow and silvery on the undersides, the flowers yellowish with a silver lining. (Continued on page 105)



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## FRAGRANT SHRUBS

(CONTINUED FROM PAGE 104)

They appear in June and are exquisitely fragrant. The Sorrel tree, *Oxydendron arboreum*, a native tree with a round head found from Pennsylvania southwards, has little white bells for flowers, appearing in August, that have a pleasant scent. *Sophora japonica* is a graceful tree from China and thereabouts that hangs itself luxuriantly in Summer with panicles of yellow pea-shaped flowers that bees seek avidly. *Vitex agnus-castus*, the Chaste-tree or Monks Pepper tree, may be grown effectively at the back of wide borders. In cold climates it is killed to the ground in Winter but springs anew from the root. The leaves are many-fingered and the racemes of lavender-blue flowers appear in August and continue into the Autumn. They are agreeably fragrant.

When Autumn comes we have fewer scented shrubs but there is the little common Witch Hazel, *Hamamelis virginiana*, that gives off a fugitive and indescribable scent from its thready yellow blooms, and there is the lovely *Gordonia altamaha*, discovered by John Bartram in 1765 near the Altamaha River in Georgia, and introduced some years later by his son William. This tree grows from fifteen to twenty feet high and bears in August and September large fragrant white flowers filled at the heart with golden stamens. The leaves achieve a fine scarlet as the season advances.

Many sweet-scented shrubs have been omitted from this list because of the limitations of space, nor have such as Box, Southernwood, Fragrant Sumac, Sweet Brier and Sassafras, whose leaves are sweet all through the season, been celebrated. But surely enough has been said to prove that there are plenty of shrubs with fragrant flowers for those who seek them.

## WALL GARDENS

(CONTINUED FROM PAGE 64)

New York Botanical Garden, N.Y. City.)

Let one plea be made at the outset. If Phlox and Aubrietia are used, let no *Alyssum saxatile* appear, unless one judiciously places a clump of the pale lemon-colored variety *citrina*. Let the spring scene on the wall garden be dominated either by pink and lilac tones or by gleaming yellow—but never by the two together.

Where a deep orange hue can be introduced (but do it carefully!) *Erysimum pulchellum* provides a brilliant patch of bloom. Other *Erysimums*, which are closely related to Wall-flowers, come in clear bright yellow.

Small splotches of yellow or white may be furnished by some of the many species of *Draba*, in which rock-garden specialists seem to be showing great interest of late. For the wall garden, *Draba repens* is perhaps the most suitable species, for it is tallest and showiest, with its bright yellow flowers.

The jaw-breaking name of *Schivereckia Bornmuelleri* designates a dainty white Alyssum-like plant which is perhaps too new in this country to have been tried in a wall garden, but from its behavior among the rocks at the New York Botanical Garden, since it

(Continued on page 106)

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## WALL GARDENS

(CONTINUED FROM PAGE 105)



IBERIS SEMPERVIRENS

was introduced there in 1934, it should prove a pleasing subject where greater delicacy is desired than is provided by Rocketree or Candytuft (Iberis).

Another relative in the great and useful Mustard family (Iberis, Arabis, Draba, Aubrietia, Alyssum, Erysimum, and the new Schivereckia; all these particular four-petaled flowers belong to the Mustard family) is Aethionema, whose fluffy masses of pale rose flowers are exquisite against gray stones in May.

If part of the wall receives more shade than sun, tufts of *Frits alpinus*, which grows scarcely four inches high, will make pleasant bits of purplish, white or rose-colored bloom in crevices. But since it is not as adaptable as most other wall-garden plants, it is wise to keep a few extras in a coldframe over Winter.

Another delectable shade plant for the wall is the Greek Valerian, *Polemonium reptans*, whose loose masses of

bright blue and violet flower borne above graceful pinnate leaves.

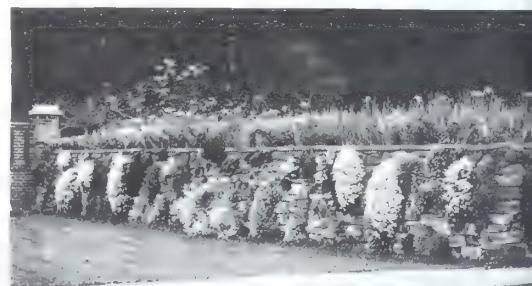
Certain Violets brought in from wild will often bloom Spring in the chinks of a wall.

In the sun one may have a mass of bright blue with the compact, sturdy spikes of *Veronica teu rupestris*; or, if one prefers rose mauve or white, this same indistinct plant may sometimes be found in these color varieties.

A lovely rounded cushion of purple made by the Alpine Soapwort, *Saxifraga ocyroides*, which blooms for weeks.

The Alpine Asters flower in crevices of rock, they are well to a garden composed of crevices. The same is true of the little blue flower, *Globularia*. Or, either of them may be placed effectively along the top of the wall, where they cover

(Continued on page 107)



PLANTING BETWEEN STONES

PLANTED WITH



## WALL GARDENS

(CONTINUED FROM PAGE 106)

prettily with the bright pink species of Armeria (now called Statice by the knowing botanists), Narcissus or Iris is also effective on the top of a wall.

Some members of the Geranium family—Herb-Robert, for instance (*Geranium Robertianum*), or *G. sanguineum*, with its bright red stems, or some of the Heronsbills (*Erodium*)—grow well on walls. Coralbells (*Heuchera sanguinea*) are also successful, and both these types of plants make good contrast among the more solid masses of flowers and foliage.

As in the rock garden, the greatest display of color in late May and June comes when the Pinks open their myriad buds. It would be difficult to find a species of Dianthus that was not beautiful, and many kinds grow successfully in the spaces between the rocks. Thus the best rock garden types may be chosen for the wall garden—*Dianthus caesius*, *deltoides*, *arenarius*, *alpinus*, *alpestris*, *zonatus*, *plumarius*, and others.

The wall changes from pink to the blue of the sky as the Campanulas come into bloom. To one who has seen these dainty plants in their native mountains, spilling a cluster of flowers over the rocks among which they grow, no subject is more perfect for such a situation. There are several Campanulas, similar in habit, which are suitable to plant in walls—*Campanula pulla*, *abietina*, *carpatica* var. *turbinata*, *glomerata* var. *acaulis*, *pusilla* (the name often applied to *C. caespitosa*), *Portenschlageana* (also known as *muralis*), and *garganica*.

The Campanula relative, *Edraianthus tenuifolius*, is another good crevice plant, spreading in broad rosettes which hold tight bunches of purplish-blue bells.

Dwarf Pentstemons give additional blue to the wall garden in summer, and of these too there are several appropriate species, such as *Pentstemon hirsutus* var. *pygmaeus*, *P. alpinus*, *Tolmiei*, *rupicola*, *Scouleri*, and others.

Some of the Potentillas begin to bloom quite early and continue through the Summer into Fall. Among the best of the spreading, low-growing forms for the chinks in a wall are *Potentilla verna* var. *nana*, *P. rupestris* var. *pygmaea*, which has white flowers, *P. fragiformis*, of the more usual yellow, and a number of others. If the Silverweed, *P. anserina*, did not spread so rapidly, it, too, would be desirable in a wall.

Sedums and Sempervivums can always find a place in a porous soil tucked in between sunny rocks. Contrasting airily with their firmly thickened, succulent foliage, such plants as the Coat-flower (*Tunica saxifraga*) and the dwarf Baby's-breath (*Gypsophila repens*) give light clouds of Summer bloom in delicate pink. And many of the Saxifrages find themselves quite at home as single plants or small groups between the stones.

A new Summer-blooming Veronica with white flowers and leathery leaves is *Veronica Bidwillii*. It may demand some protection, but is reasonably hardy and is ideal for the wall garden because it grows best in a crevice.

Those who are fond of Sun-Roses (*Helianthemum*) will find that these

(Continued on page 109)

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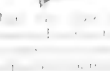
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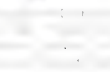
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## AIDS TO AIR CONDITIONING

(CONTINUED FROM PAGE 73)



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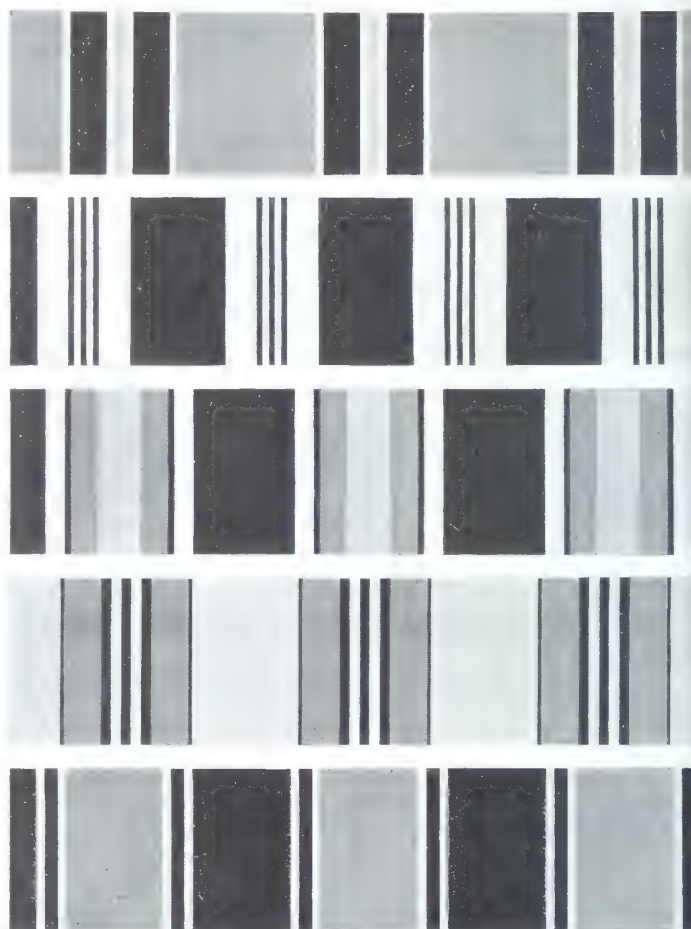
The amount of cooling necessary to keep a house comfortable in the Summertime is known as the “cooling load”. And the size of the cooling load, of course, determines the size of the air-conditioning apparatus necessary to keep the house comfortable. Tests were made at the General Electric proving home with and without awnings. It was found that awnings reduced the re-

quired cooling capacity sixteen per cent. This represented an actual saving of \$208 in the cost of the required air-conditioning equipment. As awnings themselves cost \$105, the saving in first cost was \$103.

Further tests showed that the operating cost per season, without awnings was \$118; with awnings it was \$103. Thus the saving per season was \$15, and, in the first year, the total saving was \$126.

One other aid to air conditioning which should be considered in

(Continued on page 113)



THE newest awning fabrics, a few of which are shown above, feature many interesting combinations of harmonious colors and pleasing stripes



## WALL GARDENS

(CONTINUED FROM PAGE 107)

flowers enjoy a wall-garden situation.

While there is no definite record of its having been tried, it seems likely that the showy Evening Primrose of limestone regions in the Middle West, *Oenothera missouriensis*, flowers of which are often four inches across, should be a spectacular and successful addition to the wall garden.

*Hypericum olympicum*, one of the many St. Johnsworts, will give a Spring show of large yellow flowers in the South. When Summer comes, two others—*H. repens*, with clusters of inch-wide flowers, and *H. reptans*, with larger solitary flowers, may also be raised in the wall garden where it is warm.

Later the southern garden may have the California Fuchsia, *Zauschneria californica*, with its scarlet flowers and, for tall effects from the base of the wall, the feathery white spires of *Francoa ramosa*. In the South, also, a part of the wall may be covered with Kenilworth Ivy (*Linaria cymbalaria* or, more recently, *Cymbalaria muralis*). Anyone who has strolled along country roadsides in England has seen the small Ivy-like leaves patterned against nearly every stone wall, studded with little purple Snapdragon-like flowers. But none of these last six plants is really hardy in the North.

If the wall garden is in the shade, *Corydalis lutea* will cover a portion of it with an abundance of delicate, light green foliage and daintily pendant yellow flowers over a long season.

In a shady crevice will go that prize of gardeners, *Ramondia* (or *Ramonda*) *pyrenaica*, with violet-like flowers above a rosette of deep-veined, hairy, crinkled leaves.

Foliage effects are quite as important as flowers in a wall garden. When many vivid flowers are blooming all at once, soft grays and deep greens are needed in masses to blend the contrasting tones. Then when Fall comes and there is little else in bloom except for some of the low Chrysanthemums (*C. arcticum* and *nipponicum*, for example), and perhaps the rich blue of Plumbago, the Spring-blooming plants, especially the Candytuft and Alyssum, the Arabis and the Snow-in-snow, will do their part with their heavy cushions of foliage in different tones. If one allows a vine to clamber over one end of the wall—Woodbine, Ivy, Winter-creeper, or a more tender plant in warmer climates—this too will add notable color, especially in Autumn.

For grays in Summertime foliage, Artemisias and Achilleas are indispensable—especially such relatively low-growing forms as *Artemisia frigida*, *argentea*, and *pontica*, and *Achillea tomentosa*, *umbellata*, and *ageratifolia*. The Lavender-cotton, *Santolina chamaecyparissus* (formerly called *S. incana*), though larger and bushier, can often be suitably placed, and it will hold its grayish foliage all Winter.

Pleasant mats of green may be made against the wall with such small creepers as *Sibbaldia procumbens*, which has three small teeth at the tip of each of its clover-like leaflets; *Acaena microphylla*, with foliage like that of a miniature Rose; *Alchemilla*

(Continued on page 111)

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#### ROOMS IN VIRGINIA



A pink and green modern wallpaper makes a charming background in the guest bedroom above. Curtains are white string material with brown tassel trimming. Furniture is brown lacquer trimmed in aluminum leaf; rug, sage green.



White, lemon yellow and gray is the effective scheme of this master bedroom. Wallpaper, white and silver. Yellow is introduced in the chintz curtains and herringbone covering of chaise longue. Small chair is gray, yellow and silver.



This striking dining room has white walls, an apricot rug and gray, orange and apricot chintz curtains. Tables, white lacquer and black glass; chair seats, apricot leather. In the J. J. Hicks Kerr residence, Richmond, Va. Shotter-Larocque, decorators.



## WALL GARDENS

(CONTINUED FROM PAGE 109)

of various species, whose small, ornamental, palmate leaves unfold like a fan when opening; and *Potentilla alchemilloides*, closely resembling the last-named.

If flagstones are placed at the base of a wall (either flagstones or grass is preferable to a flower border), some of the carpeting plants of the rock garden may be employed effectively: *Veronica filiformis* and *V. repens*, *Mazus reptans*, and *Herniaria glabra*, all make good carpeting subjects. And the bright green cushions of *Arenaria verna* var. *caespitosa* can not fail of attractiveness. Any of these, like the plants in the wall itself, may be set out as the stones are being laid.

## PLAN BEFORE PLANTING

Unless one has long years of experience, a plan should be made for the planting before the wall is begun. Otherwise one would enthusiastically put all the *Phlox subulata* at one end, leaving only some Summer-flowering Campanulas for the other, and quite forgetting the importance of foliage to offset the masses of bloom. The whole wall can be made to appear to flower at every season if the material is judiciously planned.

Some plants—Aubrietia, Candytuft, Campanula, especially—will hang down in heavy clumps, while others will grow erect against the wall. Vines, if they are used, will climb and spread. Some of the smaller alpine subjects will merely make compact tufts or cushions in the crevices. These characteristics of growth must be considered in planning for the wall's final appearance.

In mild climates, at least, Autumn is found the best time to construct a wall. And even where Winters are harsher, if one uses hardy plants which would normally be set out in the garden in the fall, Autumn is still the most logical time to build.

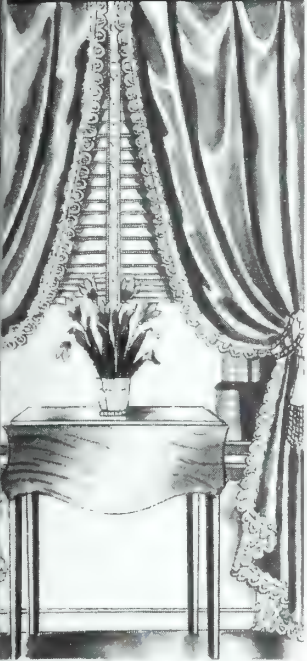
Common sense is the best guide one can use in building a wall garden. First of all, unless it is built as a low dividing wall, with sun plants on one side and shade plants on the other, it must be looked upon as a retaining wall, firmly set against a bank of earth. Secondly, the plants within it must have proper soil and drainage conditions. This means that a good garden mixture of loam with leafmold and plenty of sand or fine gravel must be rammed into the chinks so forcefully that it becomes one with the earth of the bank. Occasionally it is a good idea to wash it in with the hose. Absolutely no air pockets must be left, and this is important.

## CAREFUL CONSTRUCTION

But this earth against which the wall is set should not be the original soil of the bank. Only the top part of that would be suitable for the growth of the plants. The bank should be cut away to a distance of two or three feet before actual construction is begun, and as building progresses the space behind the wall should be filled in solidly with the same soil as is used for the crevices.

It is not strictly necessary, but to  
(Continued on page 113)

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## GARDEN BOOKS OF 1936

(CONTINUED FROM THE MARCH ISSUE)

*Leonian, Leon Hatchig.*

HOW TO GROW DELPHINIUMS. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)

*Loussier, William.*

HOW TO MAKE GARDEN POOLS; il. by the author. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)

*Morgan, George Frederick.*

ROCK AND BETTER POSES; foreword by Robert S. Lemmon. N. Y., McBride, 1936. \$2.00. (English ed. Jenkins, 1935.)

*Quint, J. George.*

LILIES IN THE GARDEN; il. by Sylvan S. Byck. Garden City, Doubleday, 1936. \$1.00. (Published in 1935 under the title: How to grow lilies in the garden. Paper ed. 50c.)

*Rice, Victor Heinrich.*

HOW TO GROW ANNUAL FLOWERS; il. by Mark Russell. Garden City, Doubleday, 1936. \$1.00. (Paper ed. Doubleday, 1935. 50c.)

*Root, Ernest Rob.*

HONEY PLANTS OF NORTH AMERICA. Medina, O., Root, 1936. \$1.50.

*Selshing, Edward James.*

LIVING GARDEN; or, The how and why of garden life. N. Y., Macmillan, 1936. \$3.00. (English ed. Bell, 1935.)

*Sedgwick, Mrs. Mabel (Cabot) and Cameron, Robert.*

GARDEN, MONTH BY MONTH; describing the appearance, color, dates of bloom, height and cultivation of all desirable hardy herbaceous perennials for the formal or wild garden, with add. lists of aquatics, vines, ferns, etc., de luxe ed. Garden City, Garden City Pub. Co., 1936. \$1.98. (Former ed. Stokes, 1907. \$8.50.)

*Sadell, Richard.*

NEW GARDEN. N. Y., Scribner, 1936. \$2.00. (English ed. English Universities, 1935.)

*Tamura, F.*

ART OF THE LANDSCAPE GARDEN IN JAPAN. N. Y., Dodd, 1936. \$6.00. (Published in Tokyo, 1935.)

*Taylor, Norman.*

GUIDE TO THE WILD FLOWERS EAST OF THE MISSISSIPPI AND NORTH OF VIRGINIA; with 520 il. from drawings made especially for this book; de luxe ed. Garden City, Garden City Pub. Co., 1936. \$1.49. (Former ed. Greenberg, 1928. \$3.00.)

*White, Edward Albert.*

PRINCIPLES OF FLOWER ARRANGEMENT. 3d ed. rev. N. Y., De La Mare, 1936. \$3.00. (2d ed. De La Mare, 1926. \$3.00.)

*Wright, Richardson Little.*

PRACTICAL BOOK ON OUTDOOR FLOWERS; de luxe ed. Garden City, Garden City Pub. Co., 1936. \$1.98. (Former ed. Lippincott, 1924. \$7.50.)

## Yearbooks and Annuals

*American amaryllis society.* YEARBOOK.*American delphinium society.* YEARBOOK.*American horticultural society.* AMERICAN DAFFODIL YEARBOOK.*American rose society.* AMERICAN ROSE ANNUAL.*American society for horticultural science.* PROCEEDINGS.*British delphinium society.* YEARBOOK.*British gladiolus society.* ANNUAL.*Herb society of America.* HERBALIST.*Iris society (England).* YEARBOOK.*National rose society.* ROSE ANNUAL.*New England gladiolus society.* GLADIOLUS.*Royal horticultural society.* DAFFODIL YEARBOOK.*Royal horticultural society.* LILY YEARBOOK.

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Rub butter or any grease on DURAY. See how it washes off without a stain or blemish. Could any other washable wallpaper pass this test?

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## WALL GARDENS

(CONTINUED FROM PAGE 111)

give greater strength during heavy Spring rains, it is well to set the foundation of the wall in a trench about one foot deep.

The wall should not be strictly vertical, but should slope just enough to allow the rain to reach the plants at all levels, and the rocks should slant inward to allow the rain to drain down toward the roots.

If stones are laid fairly regularly, more or less like bricks, the effect will be better than if they are placed in haphazard fashion. Cut stones are generally used for a wall garden, but good effects of a different sort can also be obtained with rough native stones.

Plants which have just been well soaked in their pots should stand in readiness in nearby shade while the stones are being laid in place. Time comes for the first plant to be set into the wall. It is tapped out of the pot and laid on a bed of earth which covers a stone. The roots are spread out fan-wise, more earth is spread over them and over the stone till a level surface is made, reaching back to the bank, then the next layer of stone is ready to go into place. The plant has the best chance to grow and thrive if a joint between stones comes directly above it.

If seeds must be planted, they are best rolled in a tight ball of wet soil and thrust into a crevice, also one preferably with a joint above.

When plants do well in a wall garden, they are apt to do exceptionally well. Either they thrive or they quickly diminish and soon die. Therefore it is well, especially the first year or two, to propagate plants from the wall garden during the Summer in order to have replacements ready for Fall planting. Thus will the wall garden maintain its good appearance from year to year.

## AIDS TO AIR CONDITIONING

(CONTINUED FROM PAGE 108)

article is the attic fan. These big fans, powerful but quiet, suck the warm air out of the house during the night and exhaust it out-of-doors through a vent in the attic gable. This permits the cool night air to fill the house and it definitely reduces the cooling load the next day.

Further tests made at the General Electric Air Conditioning House with an attic fan as well as awnings showed the following results:

### Heat Units

Total heat gain without attic ventilation and without awnings 66,200  
Total heat gain with attic ventilation and without awnings 56,000  
Total heat gain with awnings and without attic ventilation 48,000  
Total heat gain with attic ventilation and with awnings 30,200

Since "heat gain" represents cooling load it will be seen that the addition of awnings and attic ventilation can do much toward making your house comfortable during the warm Summer months.

Illustrations in this article are based on material submitted by the Otis Company, J. G. Wilson Corporation and Wellington Sears Company.

... the mattress that FEELS so good!



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Many reasons come to mind why you will find Spring-Air most to your liking,—it has *all* the beauty, *all* the quality, *all* the advanced features for earning recognition as America's most appreciated mattress. But the real treat—the joy that comes from sleeping utterly relaxed on Spring-Air—is beyond our telling. You'll have to try it. Then, you'll know what people mean when they say: "Nothing can take the place of my Spring-Air,—it FEELS so good!"

Every Spring-Air Mattress contains the famed Karr Sleep Unit. It is the only mattress sold throughout America with this guaranteed spring construction. There are two modern types—Inner-spring and Outer-spring; see both before you buy,—insist upon learning the advantages of each. Models at \$21.50 to \$45.00, at quality dealers everywhere.



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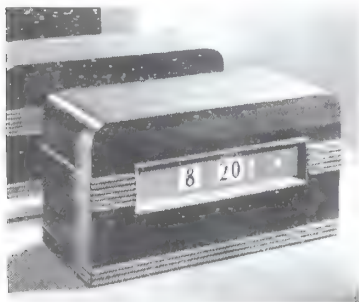






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Schools, hotels, hospitals and office buildings are synchronizing their time with efficient Telechron commercial systems.



Muck von Brunia, representative of the Doberman Pinscher clan, has gained the titles of German Sieger and American Champion. Good Dobermans are superlative guards. Courtesy Lindenhol Kennels

### GUARDIAN DOGS

(CONTINUED FROM PAGE 31)

truder. All of which is tempered with docility and affection for children. Police protection and companionship in one and the same dog!

In 1924 the type of the Bull-Mastiff became sufficiently evolved for the English Kennel Club to grant recognition to it as a pure-bred dog, and specimens of this breed were awarded their first Challenge Certificates in 1923. From that time forward, the story of the breed has been one of continued success and growing popularity. The Bull-Mastiff has filled the need which dog owners and dog lovers have long felt, being a superlative guardian with an amazingly even disposition. His utilitarian background has proved to be a blessing to breeders for, through the survival of the fittest, he thrives upon a minimum of care and affords little worry to his owner. Since 1933, when the American Kennel Club granted recognition to the Bull-Mastiff, he has gained numerous adherents in this country. This breed should be from 24 to 27 inches at the shoulder and weigh about 100 to 115 pounds.

**THE DOBERMAN PINSCHER.** Of medium size and extremely clean-cut appearance, the Doberman Pinscher, at first glance, does not give evidence of the great muscular power which he possesses. The adult male, in the pink of condition, weighs 65 to 75 pounds. Its qualities of alertness, agility, muscular and temperamental fire stand patent for any eye to see. It is an honest dog, uncamouflaged by superfluous coat or the wiles of the artful conditioner. One gains at once the impression of sinewy nimbleness; of the quick coordination characteristic of the well-trained athlete.

At first, the Doberman was used almost exclusively as a guard and home watchdog. As it developed, its qualities of ready intelligence and ability to absorb and retain training brought it into demand as a police and war dog. In this service its exceptional agility and unswerving courage soon made it highly prized. The possession of an excellent nose made the dog highly adaptable for trailing the malefactor or the

criminal and also has led to its use as a hunting dog. Most of all, perhaps among the endearing qualities of Doberman has come to be its devotion to its own hearth and home and its discriminating service as the friar and guardian of the whole family especially of children.

**THE ENGLISH MASTIFF.** In English-speaking countries the Mastiff is properly described as the Old English Mastiff. It is a giant, short-haired dog with heavy head and short muzzle which has been bred in England over 2,000 years as a watchdog.

Mastiffs are noted for their heads, sober judgment and intelligence. They have an unqualified devotion to their master, his family, property and, above all, to his children. In them there seems to be born instinctively a ready obedience, a faithful performance of whatever task duty has been assigned them and a calm courage and dignity. Anecdotes which extol the power and agility of Mastiffs as well as their devotion to their masters would fill a large volume of marvels.

Mastiffs have been bred for hundreds of years expressly for guards and companions. Their fondness for children is proverbial. In England, Mastiffs are frequently trained to patrol grounds and explore all corners of given premises at stated intervals. A Mastiff makes a surprise attack. If he wishes to stop someone whom he feels should not be admitted, he stands squarely in front and emits a low growl.

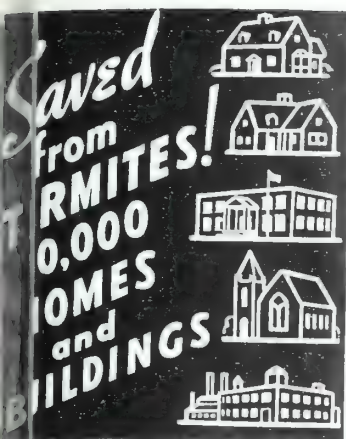
**GERMAN SHEPHERDS.** Derived from the old breeds of herding and fighting dogs and associated for centuries with man as his servant and companion, the German Shepherd Dog has been subjected to intensive development during the last forty-five years. Considered first the more important side of the breed—its character—the Shepherd is distinguished for loyalty, courage and ability to assimilate and retain training for a number of special services.

In general appearance, the Shepherd is a dog above the middle size. H

(Continued on page 115)

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City.....State.....

## GUARDIAN DOGS

(CONTINUED FROM PAGE 114)

long, strong and well muscled, full of life and at attention nothing escapes his sharp senses. His traits and special characteristics are watchfulness, loyalty, honesty and an aristocratic bearing, forming a combination which makes the pure-bred Shepherd Dog an ideal guard and companion.

The impression of the dog as a whole is one of ruggedness combined with nobility, of power combined with agility. He is a natural dog, unmutated for any whim of show ring. His beauty is that of high character, clothed in harmonious bodily form. The most desirable height for the Shepherd, as a working dog, is between 22 and 26 inches.

**GREAT DANES.** There are many who consider the Great Dane, or German Dogge, to be the noblest of all the canine race. Possessing the good qualities by which the large breeds are distinguished, the Dane seems to surpass all others in vivacity, gracefulness of movement, elegance of form and imposing size. He is marked by symmetry of legs, a proud carriage, beautifully shaped head supported by a long, finely arched, perfectly molded neck, a bright eye, which is an eloquent index to keen intelligence, fidelity and courage. His chest is broad and his legs long and muscular, indicating swiftness and endurance; the short glossy coat displays a perfect muscular frame. Affection, one of his strongest attributes, forms the basis of a strong attachment to his owner and makes him extremely fond of children's companionship. You will find him a brave, faithful friend, ever ready, if necessary, to risk his life defending and protecting his master's person and property.

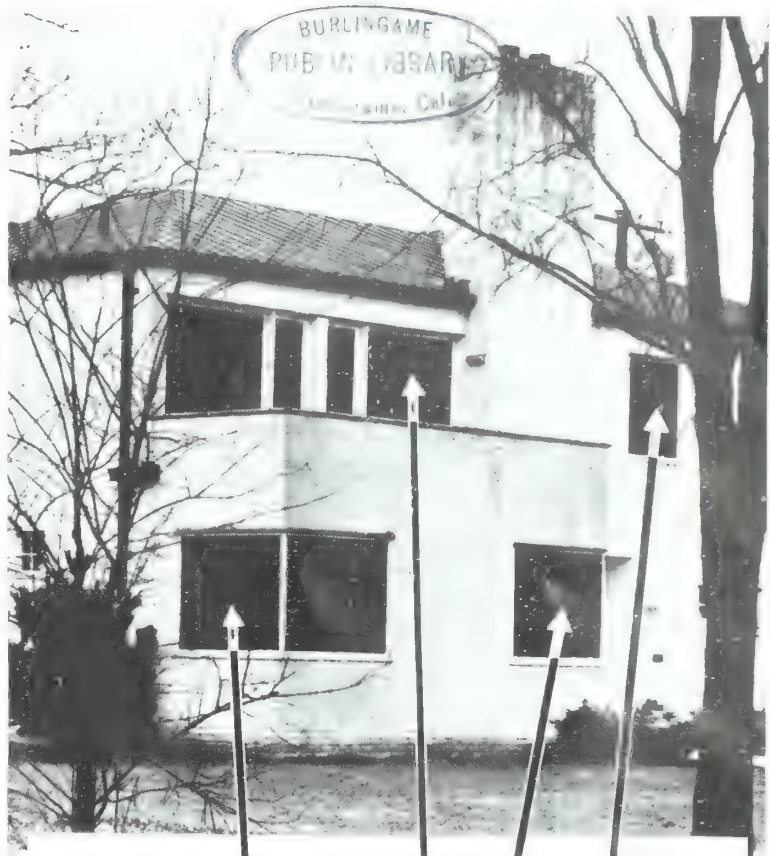
Year after year all over the world the Great Dane has slowly increased in numbers until he is today perhaps the most numerous and popular of the big breeds. A typical specimen should not be less than 28 inches at the shoulder.

**NEWFOUNDLANDS.** In the Newfoundland we find a dog with a long record of service to man, a service for which he is peculiarly adapted by temperament and physique. The standard of the breed was written from the point of view that here is a working dog and essentially a dog that is as much at home in the water as on dry land.

In this country where the Newfoundland is kept, not as an active worker but as a companion, guard and friend, we appreciate particularly the sterling traits of the true Newfoundland disposition. For generations he has been the traditional children's protector and playmate. He is not easily hurt by small tugging fingers, and he seems to undertake the duties of nursemaid of his own accord without training. But above all, the Newfoundland has an intelligence, a loyalty and a sweetness of disposition which are his best known traits.

The dog should impress the eye with his strength and great activity. He should move freely on his legs with the body swung loosely between them. The Newfoundland should weigh from 110 to 150 pounds and stand at from 26 to 28 inches at the shoulder.

(Continued on page 117)



## What goes here? Better Windows!

### Windows of Anaconda Bronze ...second to none in value

**W**INDOWS of Anaconda Bronze "have everything"... beauty, durability, convenience and real economy. And, thanks to new standardized designs, *never before were they so inexpensively priced.*

#### Save on Upkeep

Bronze windows are weather proof...rust-proof...never need painting. They're lightweight but durable...comfortable and clean...adding new beauty to your home.

#### No Fuss...No Bother

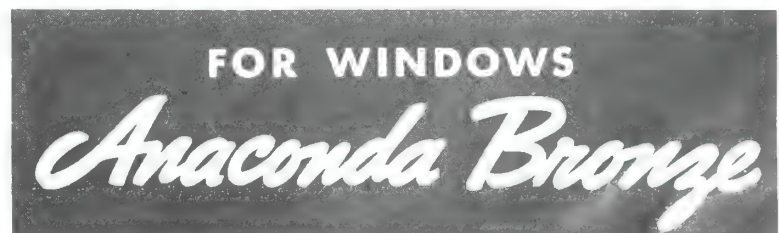
A child can operate bronze windows, so easily, so smoothly, do they work...wet weather or dry. No tugging...no jerking...no pushing...no sticking...no warping...no shrinking...no swelling.

Enjoy window comfort you never dreamed possible...select your favorite casement or "double hung" designing...Your initial cost is your *only* cost.

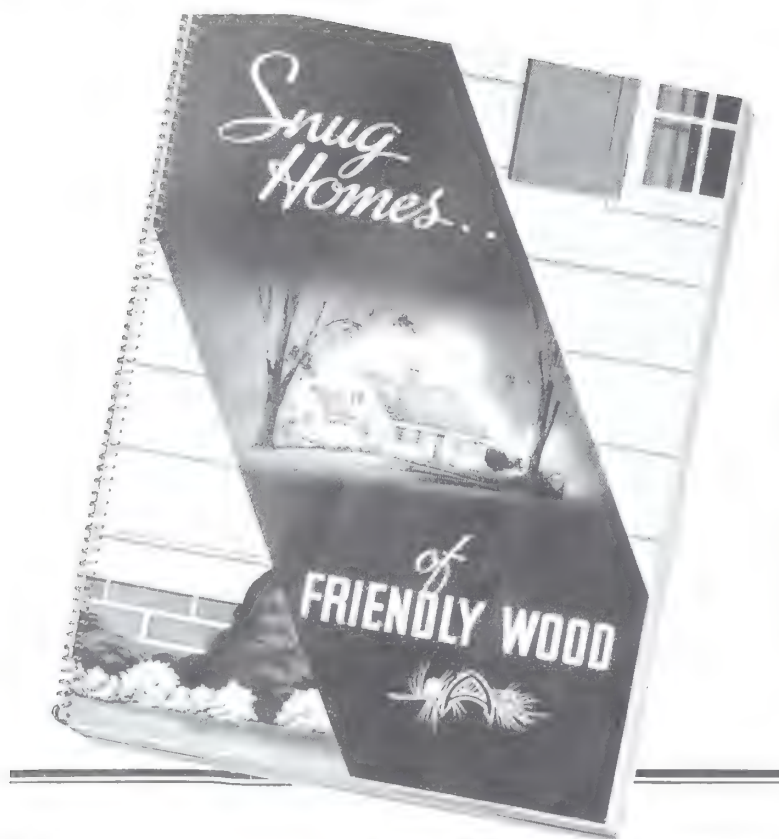
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nomical to build with seasoned wood . . . why Arkansas Soft Pine (Trade and Grade-Marked for your protection) has what it takes for all material from sills to mellowed woodwork . . . and how easily you can get it from your local lumber dealer. To secure your copy, merely pin a Dollar Bill to the coupon below, sign and mail it today, and the postman will bring the book to your door.



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**Arkansas Soft Pine Bureau**  
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Enclosed find \$1 for your plan book of 12 original low-cost houses and complete building instructions.\*

Name \_\_\_\_\_

Street \_\_\_\_\_

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\* For customers in Little Rock, Arkansas, include 25c additional in stamps.



This mark on lumber, woodwork and paneling is your assurance of correct selection and first-class quality.



LOWER New York State is a region of fine gardens, especially that portion of which includes Westchester County. One of the best owned by Mrs. Carl Tucker at Mt. Kisco, designed by Ellen Shipman. The photograph at the left indicates the established, substantial beauty of the heavy-pillared pergola with its covering of Wisteria and the adjoining potted plants, Box edging and perennials. Below, the broad steps which connect the two main levels. In season, many Foxgloves add to the planting.



What might be termed controlled informality describes the feeling of much of Mrs. Tucker's garden—a type of treatment with which Mrs. Shipman is especially successful. It is well illustrated by this view of one of the curving walks, bordered in June with Foxgloves, Spirea, Siberian Iris and numerous strong growing perennials. Around the pool, too, one finds that quality of sincerity and livability which comes only with a perfect understanding of plant material and a knowledge of its best uses.





## GUARDIAN DOGS

(CONTINUED FROM PAGE 115)

**THE RIENSCHNAUZER.** The Riesch-schnauzer—or Giant Schnauzer, as he is often called—because of his size, natural intelligence and amenability to training has distinguished himself as a police and protection dog. He has also given service for many years as a herding dog. In appearance he closely resembles the cattle dog of Belgium and Flanders—the Bouvier, recently introduced to America.

The Giant Schnauzer should be between 22 and 26 inches in height. His color is usually black, but black with tan, and all pepper-and-salt colors or similar mixtures do not disqualify. His original vocation was that of rat-catcher, yard dog and guard. Before the War, in Germany, fully ninety percent of the dogs used to guard the carts of farm produce in the market places were of strong Schnauzer blood, and it was the extraordinary qualities of these striking looking dogs that led to further inquiries as to their breed. Owing to the characteristics of sagacity and fearlessness, the "dogs with the human brain" were much used by the Army during the War as dispatch-carriers and Red Cross aids; they are also employed in Germany in police work.

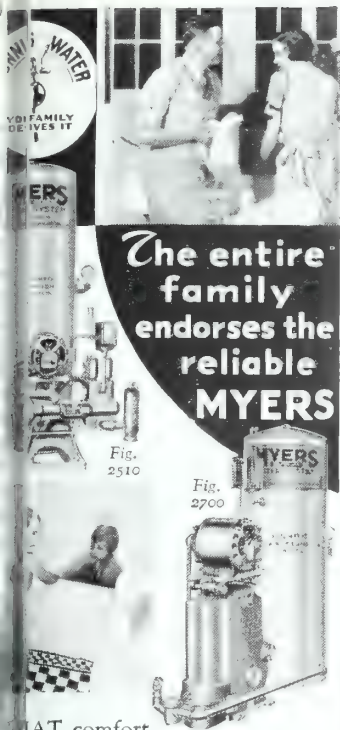
All in all the Schnauzer is a robust, sinewy, more heavy-set than slender dog, of somewhat rectangular build. His nature combines high-spirited temperament with extreme reliability.

**THE ROTTWEILER.** To the Rottweiler must go considerable credit for changing the map of Europe. Had it not been for him the Roman Army would not have been able to negotiate the mighty Alps and pour down into central Europe. Many dogs of this type accompanied the Roman expeditions into Gaul and the wild German forest lands. They both guided and protected the army's cattle.

Since 1910, the dog has been known as one of the few desirable types for police training. Always unfailingly faithful and affectionate, the Rottweiler has developed more character through police work. It has served to emphasize his diligence, understanding, courage, modesty and self-reliance. He is a good-sized, strongly-built, active dog—affectionate, intelligent, easily trained to work, naturally obedient and extremely faithful. While not quarrelsome, he possesses great courage and makes a splendid guard. His demeanor is dignified and he is not excitable. The shoulder height for the Rottweiler varies from 21¾ to 27 inches.

**ST. BERNARDS.** According to tradition the great St. Bernard is descended from the crossing of a female Bulldog of Denmark and a Mastiff shepherd dog of the Pyrenees. The descendants of this mating have inherited from the Danish dog its size and bodily strength and from the Pyrenean Mastiff intelligence, acute sense of smell, faithfulness and sagacity. Through five centuries they have written a record of achievement and service in saving lives that has entitled them to the name of a distinct race. Opposing forces have at various times caused the breed to become almost extinct, but the providential return of a gift of two puppies to the Hospice of St. Bernard formed a

(Continued on page 119)



**WATER**  
YOUR FAMILY  
LOVES IT

**The entire family endorses the reliable MYERS**

Fig. 2510

Fig. 2700

**AT comfort**  
and convenience a water system. It has the ability to speed up and lighten countless tasks, to clean and sanitize the entire household—just by the turn of a faucet! A brief interruption of such service only becomes an aggravating and annoying annoyance. That is why Myers Water Systems, with their absolute reliability, have won universal approval from thousands of families who have had experience with individual service. When you turn the tap you may count on a MYERS to deliver. It is so well made, so free from wear and adjustment or repairs that it gives you all the water you desire at the lowest possible cost per gallon. Myers Electric Water Systems are entirely automatic; self-starting, self-stopping, self-oiling. Styles for deep and shallow wells. Other models for operating hand, windmill or gasoline pump. Write today for your free booklet.

### Pump for Cellar Drainage

For draining cellars and basements perfectly drained at all times. Consists of silent electric pump, operated by electric motor. Absolutely dependable and entirely automatic in action. Whenever water enters pit or sump, pump starts automatically. When water has been pumped out, Low in cost; easy to install. Circular booklet on request.



### Summer Air Conditioning

For cool well water is available, it is often the best way to accomplish summer air conditioning at much lower than where other methods of cooling air are employed. Correspondence is invited from those who may be interested. We will be pleased to supply informative data.

**F. E. Myers & Bro. Co.**

Orange Street Ashland, Ohio

"Pump Builders Since 1870"

**MYERS..**

F. E. Myers & Bro. Co.

Orange Street, Ashland, Ohio

For information on: Water Systems . . . ☐

Pump . . . ☐ Air Conditioning . . . ☐

(10-7)

**WATER SYSTEMS**



A cottage at Scituate, Mass., of traditional Cape Cod architecture, painted with gleaming, brilliant Cabot's DOUBLE-WHITE. Blinds are painted with Cabot's Green Gloss Collo-pakes. Architect, Royal Barry Wills, Boston.

## Be fussy when you paint your house these colors

Paint your house white and green this Spring. It's a combination that you'll never tire of—if you're fussy when you choose the paints. Cabot's DOUBLE-WHITE is immune to the atmospheric gases which soon give many whites a dingy yellowish or grayish tinge. Cabot's Green Gloss Collo-pakes (colloidal paints) contain no filler—the chief cause of fading in cheap green paints. Thus the colors stay bright and fresh. Your white house with green blinds looks new and inviting year after year.

### The Little White Book FREE—



Write today for your copy of The Little White Book.

It gives full information and shows photographs of many prize winning houses

painted with Cabot's DOUBLE-WHITE, Old Virginia White and Gloss Collo-pakes. Address Samuel Cabot, Inc., 1203 Oliver Building, Boston, Massachusetts.

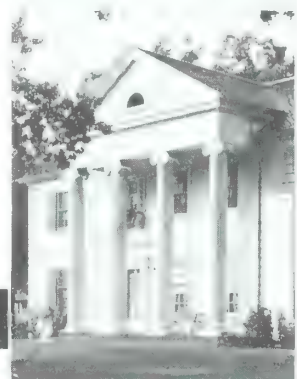
**Cabot's**  
**DOUBLE-WHITE**  
and **Green Gloss**  
**Collo-pakes**  
(COLLOIDAL PAINTS)



Five years after it was painted with Cabot's Old Virginia White, this brick house, Beaumont, Tex., showed little evidence of paint wear. Architect, Ben E. Irby.



Shingled house at New Canaan, Conn. The paint used is Cabot's DOUBLE-WHITE . . . Cabot's Green Gloss Collo-pakes on blinds. The architects are Clark & Arms.



This distinguished house of Southern Colonial architecture at Elgin, Ill., is painted with Cabot's DOUBLE-WHITE. The architect is Elmer Gylleck.



**NEW**  
*Contentment Comes*

WITH *Gar Wood* BALANCED  
HEATING and AIR CONDITIONING

● Even to you who make an art of living, Gar Wood balanced heating and air conditioning will bring a new experience in contentment. For the Gar Wood *Tempered-Aire* is genuine winter air conditioning. It gives you better inside weather than the rarest day in June.

With no more than a flick of a finger it blends the precise warmth you like with the moisture you need. It removes floating dust from the air and clears away smoke and odors. It circulates the air continuously—softly and without drafts of any kind—even to the remotest room of the house. *Tempered-Aire* does all of this silently, with carefree, automatic precision.

And, when summertime rolls around, it blower-cools your rooms and continues to filter dust and pollens from the air you breathe. More and more home owners and home builders are installing the Gar Wood *Tempered-Aire* for its five great luxury features alone! Yet, *Tempered-Aire* also brings...

## NEW *Economy too*

Its heating area is three times that of a conventional furnace of equal outside dimensions. Its Counterflow principle most effectively extracts the heat. It burns low-grade fuel oils, highest in heat units but lower in price in many localities. Little wonder Gar Wood owners say: Gar Wood oil heat costs less than coal.



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GAR WOOD INDUSTRIES, INC.  
7924 Riopelle Street • Detroit, Michigan  
Canadian Distributors: Engineering Industries, Ltd.,  
Leaside, Ontario

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Send the Gar Wood heating and air conditioning Facts Booklet.

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Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



THE FREE-ACCESS MODEL

### LITTLE COUNTRY BARS

It is an indisputable fact that the owners and guests of the simplest and most backwoods country house can get just as thirsty as if they were in the best equipped and most expensive suburban residence. In fact, there are occasional weekends when even more than normal sophisticated imbibing seems to be definitely called for.

To meet the needs and spirit of such simple surroundings, Mr. Harry C. Richardson has designed the two bars illustrated on this page. Both can be readily built by anyone gifted with fairly good arms and a reasonable acquaintance with the use of hammer, saw, brace-and-bit, and screwdriver. A little imagination will come in handy when it comes to installing the under-counter cupboards and shelves which do not show in the drawings. The chief necessity materials are good, matched 3/4" pine boards, inexpensive gay-colored fabrics for skirts, some 1" x 2" pine for frames, plenty of 2 1/2" and 3" wire nails, oil and wax for finishing the woodwork, and plenty of bottled

goods, squeezables, sweeteners and rest of the paraphernalia incident to the indulging of the potables themselves.

The bar at the top is known as Great Thirst or Quick Action model. Both approach and exit are free unobstructed, and there is plenty of elbow room for vigorous shaking, generous pouring. In cases of emergency volunteer assistants can edge in close enough to reach the ingredients themselves if they can't for the regular attendant to serve them. It is well to locate this model in a corner of the room where it will receive the support of the walls in case of sudden rush.

The lower model is for more formal, restrained places where the rules forbid undue boisterousness and the employment of more than one bartender at a time. As a guarantee of protection and orderliness its inner sanctum is protected by a solid gate, which is useful in keeping the dog out of the way of the dispenser's feet.

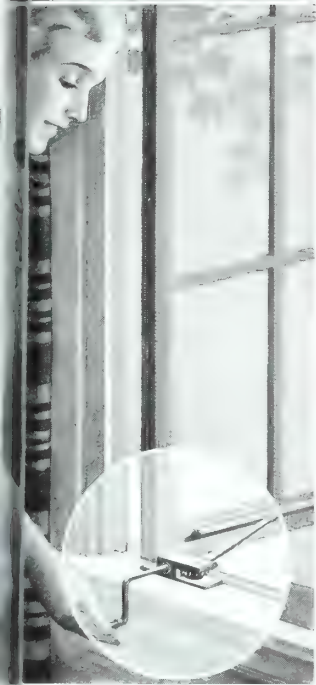


A TYPICAL KEEP-OUT STYLE

RICHARDSON



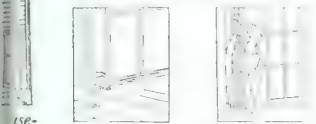
## W. Invention makes my CASEMENT WINDOWS as convenient



## Win-Dor TRADE MARK MENT OPERATORS

through the Screen  
open the window with  
turns of the handle!

If you ever have struggled with  
fits fitted with flimsy fasten-  
ing rods or other old-fash-  
ion hardware, you will cheer for  
operator of this clever WIN-DOR  
ment Operator that works by  
using a handle. It's so easy to  
so safe and strong—and it will  
give you with the extra conven-  
ience gives your casements, summer  
water. Simple and inexpensive  
on your present casements  
—or in new homes.



Safe — Locks  
automatically  
in any posi-  
tion.  
WIN-DOR  
Hinges per-  
mit washing  
from inside.  
on WIN-DOR Hardware for STEEL  
D casements. There is nothing else  
like your Hardware or Window Dealer  
for Demonstration.

---FREE BOOK---  
"THINGS YOU OUGHT TO KNOW  
ABOUT CASEMENT WINDOWS"  
The Casement Hardware Co., 408E  
No. Wood St., Chicago. Please  
send your Book 408E. I am inter-  
ested in operator for:  
☐ Casements ☐ Wood Casements  
State \_\_\_\_\_

## GUARDIAN DOGS

(CONTINUED FROM PAGE 117)

firm foundation on which the St. Ber-  
nard of today has been built.

The dog, as we know him, is an ani-  
mal of great size, immense bone, and  
has a large head expressive of great  
character and intelligence; powerful,  
tall, upstanding, with hard muscular  
development. St. Bernards require no  
training for their work, as generations  
of service in this capacity seem to have  
stamped the rescuing instinct indelibly  
upon their characters. At the shoulder,  
the St. Bernard should measure from  
25 to 27 inches.

## PAMPHLETS FOR GARDENERS

THROUGH the courtesy of the Mont-  
clair Public Library we are privi-  
leged to publish the following list of  
small, authentic publications of interest  
to gardeners, compiled by Gladys  
Segar of the Library staff. So few of  
them are widely known that we believe  
many readers will be glad to know of  
them and where they can be secured.

Sources from which material may be  
obtained are indicated in the text by  
the following abbreviations:—

Buffalo Mus. Sci.—Buffalo Museum of  
Science, Humboldt Park, Buffalo,  
N. Y.

Chic. Tri.—Chicago Tribune, Public  
Service Office, 1 S. Dearborn St.,  
Chicago, Ill.

Doubleday—Doubleday, Doran & Co.,  
Inc., 75 Franklin Ave., Garden City,  
N. Y.

E. L. Marsh (Mrs.), Secretary, Garden  
Club, Madison, N. J.

Mass. Hort.—Massachusetts Horticul-  
tural Society, 300 Massachusetts  
Ave., Boston, Mass.

Mich. State—Agricultural Experiment  
Station, Michigan State College,  
East Lansing, Mich.

N. J. Ag.—New Jersey Agricultural  
College, Rutgers University, New  
Brunswick, N. J.

N. Y. Ag.—New York State College  
of Agriculture, Cornell University,  
Ithaca, N. Y.

Oregon—Agricultural College Extension  
Service, Corvallis, Oregon

Supt. of Doc.—Superintendent of Docu-  
ments, Government Printing Office,  
Washington, D. C.

Wash. Inf. Bur.—Washington Informa-  
tion Bureau, 1013 13th St. N. W.,  
Washington, D. C.

Wayside—Wayside Gardens Company,  
Mentor, Ohio

Wild Flo. Pre.—Wild Flower Preser-  
vation Society, Inc., 3740 Oliver St.,  
Washington, D. C.

## Other Abbreviations:—

Bull.—Bulletin      diag.—diagram  
circ.—circular      Ext.—Extension  
Dept.—Department      il.—illustrated  
mis. pub.—miscellaneous publication  
U. S. Dept. of Ag.—U. S. Department  
of Agriculture

## Bird Attractions

Bird homes and how to build them. 44  
p. il. Service library 3155. Boy Scouts  
of America, 2 Park Ave., N. Y. City.  
25 cents.

(Continued on page 121)

## THIS FREE BOOK HELPS YOU . . .



SELECT *The Right Fence*

FOR YOUR SUBURBAN HOME

OR COUNTRY ESTATE

WHATEVER your fencing require-  
ments may be to provide for greater  
privacy and security in your home,  
there is an Anchor Fence designed  
especially to fill that need artistically.  
Anchor Fences are made in many  
styles to harmonize with every kind of  
architecture or landscaping—chain  
link fences—iron picket—and rustic

wood. And Anchor's Nationwide Erect-  
ing Service insures prompt, efficient in-  
stallation anywhere in the United States.

Mail the coupon now for your free  
copy of this book of helpful fencing  
suggestions. Or consult "Where to Buy  
It" in the classified section of your tele-  
phone book and call your local Anchor  
Fence Branch today.



(Above)  
**Anchor Iron Picket  
Fences** combine the  
classic distinction of  
ornamental iron with  
the strength of mod-  
ern electric-weld con-  
struction. Pickets and  
rails are inseparably  
welded at 16 separate  
points to form a per-  
fect union

(Below) **Anchor Chain Link  
Fences** of this type provide lasting  
protection against trespassers—last-  
ing because the zinc coating on the  
steel wire is chemically pure . . .  
free from vulnerable iron content  
. . . without cracks or crevices  
through which corrosion can enter



(At left) **Anchor-Weld  
Iron Gates** lend gracious  
distinction to entrance road-  
ways or walks. Steel mem-  
bers are welded together to  
form a structure unequalled  
in strength and durability

# ANCHOR Fences

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Please send me without obligation the free book about Anchor Fences for  
☐ Suburban homes and country estates ☐ Industrial installations.

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State \_\_\_\_\_



## BATHROOM ACCESSORIES

*for House & Garden's*

## IDEAL HOUSE 1937



Model Bathroom Courtesy of R. M. Moss

## ★PARA

## SHOWER CURTAINS

Selected for their beauty and lasting qualities, Para Ideal House Shower Curtains are treated by Para's exclusive Crystalline Process, making them water-repellent, mildew-resistant, easy to launder.

See these Para Ideal House Selections in your favorite store: "Continental" (as illustrated)—small medallion print in two colors on new texture cloth.

"Sea Shell"—Celanese taffeta with design in silver or colors.

"Hampton"—Cotton poplin in four-color fish and marine design.

"Seagull"—Beautiful rayon with delicate bird design.

"Celostripe"—Celanese taffeta with appliquéd stripes.

PARA MFG. CO.  
Newark, N. J.

## ★WAITE

## BATH RUGS and MATS

This smart new "Texture-Tuft" set lends colorful charm to the Ideal Bathroom. There is no other rug like Texture-Tuft.

It is made of thick, fluffy tufted cotton with an interesting high and low pile design—giving it luxurious texture and highlighting the colorful patterns.

Texture-Tuft bath sets include rugs, mats, seat and stool covers. They are durable, washable and entirely color-fast—available in all sizes and in a wide selection of colors and patterns to blend with your other furnishings.

See them in the Rug Department of your favorite store.

WAITE CARPET CO.  
Oshkosh, Wis.

## Look For This Seal When You Buy

Each House & Garden selection is identified by this Seal on each piece of merchandise. It is your assurance that they are correct in style and color. Buy merchandise identified by the House & Garden Ideal House Seal.



## SEWING ROOM INTO STUDY

If you have, in your home, a room which is little used, and hence of doubtful value, this story may start you on a very profitable adventure into modernizing. Too often a room which once was a sewing room or a small bedroom, having outlived the need which it originally filled, becomes an empty space in which a strange assortment of hat boxes, old suit cases, fringed lamp shades and other dusty relics inevitably accumulates.

Such a waste of good space is bad enough, but when it coincides with a definite need for additional useful space then there is only one sensible thing to do: replan the old room into a new one.

The problem as faced by Mr. Oscar Moss was to utilize an unused sewing room, as shown in the plan below at left, and to provide a quiet attractive study and a private dressing room. Not only did his architect, Edgar Bisantz, succeed admirably in meeting

these requirements but he managed to make the new room considerably more spacious than one. A comparison of the two plans will show how this was accomplished.

In order to use the space to possible advantage most of the things are built in. These include desk, closets and book shelves, study, and the dressing case, and linen case in the dressing adjoining the bath room. The veneered Primavera wood, bleached a warm honey color with ox-blood then filled with clear shellac waxed. Furniture is upholstered in leather of a light tan color. The designed lighting fixtures and are executed in polished brass. The window opening was enlarged with a steel casement. The color scheme is grey and olive green; the carpet is brown. The ceiling of the study is white, while that of the dressing is chartreuse green.



THE NEW WINDOW



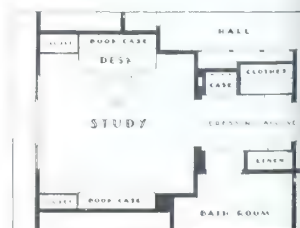
VENEERED



DRESSING ALCOVE



BUILT-IN





## PAMPHLETS FOR GARDENERS

(CONTINUED FROM PAGE 119)

Bird houses and their occupants, by P. A. Taverner. 14 p. il. National Parks of Canada, Dept. of the Interior, Ottawa, Canada. Free. Tells how to build bird houses and take care of them.

Bird houses boys can build, by A. F. Siepert. 64 p. il. Manual Arts Press, 237 N. Monroe St., Peoria, Ill. 65 cents. Contains working drawings for bird baths, feeding shelves, etc., as well as houses.

Homes for birds, by E. R. Kalmbach. Farmers' Bull. 1456. Supt. of Doc. 5 cents.

How to attract birds, by W. L. McAtee. 18 p. il. Farmers' Bull. 621. Supt. of Doc. 5 cents.

Trees, shrubs, vines for attracting birds. 4 p. il. National Association of Audubon Societies, 1775 Broadway, N. Y. City. Free.

### Bulbs

Bulb book, by L. M. Dorsch. 24 p. Wash. Inf. Bur. 10 cents. Directions for outdoor and indoor culture.

Bulbs from seed, by David Griffiths. 32 p. il. U. S. Dept. of Ag. Circ. 311. Supt. of Doc. 5 cents.

Cultural instructions for spring flowering garden bulbs generally in use. 24 p. il. Wayside. 25 cents. Includes varieties for the house and in the open.

Daffodils, by David Griffiths. 73 p. il. U. S. Dept. of Ag. Circ. 122. Supt. of Doc. 10 cents. Most useful for large growers but includes material about forcing in the home.

The Gladiolus: its history, classification, and culture, by Alfred Pridham. 65 p. il. Bull. E231. N. Y. Ag. 16 cents.

How to grow spring flowers from bulbs, by Claire Norton. 94 p. il. Doubleday. 50 cents.

Ilyacins for garden and home, by H. M. Biebart. 23 p. il. N. J. Ag. 12 cents.

Narcissus, by H. M. Biebart. 27 p. il. N. J. Ag. 12 cents. Describes types, their outdoor culture and forcing.

Speeding up flowering in daffodils and bulbous iris, by David Griffiths. 18 p. U. S. Dept. of Ag. Circ. 367. Supt. of Doc. 5 cents.

Tulip culture, by H. M. Biebart. 29 p. il. N. J. Ag. 12 cents.

Tulips, by David Griffiths. 63 p. il. U. S. Dept. of Ag. Circ. 372. Supt. of Doc. 10 cents.

### Flower Arrangement

The care of cut flowers, by A. H. Graves. 8 p. Leaflet series XXIII No. 2-3. Brooklyn Botanic Garden, Brooklyn, N. Y. 10 cents. Directions for prolonging life of cut flowers.

Course in flower show exhibiting and judging. 14 p. Mrs. Arthur Decker, Federated Garden Clubs of N. J., 200 Summit Ave., Summit, N. J. 25 cents. Questions and answers on flower arrangement.

The decorative use of flowers, by A. J. Warner. 24 p. il. Bull. 248. N. Y. Ag. 8 cents.

How to handle flowers, by Mrs. M. L. B. Hill. 17 p. il. Author, 707 Coverdale Road, Wilmington, Del. 50 cents. Pages on preservation and treatment especially useful.

(Continued on page 123)



## TRY THE GARETTE TEST™

### Wind Why Insulation Be WINDPROOF

Try blowing cigarette smoke through of loose insulation. And, remember it when you select the insulation for home! For insulation, if it is to be efficient and permanent, must keep out!

Balsam-Wool is SEALED Insulation, Sealed against wind and moisture, protected coating. Wind cannot blow through it to cause drafts and dis- in your home. The moisture which seeps inside walls and ceilings cannot of its usefulness. Balsam-Wool is fire-resistant—vermin-proof—non- . No wonder so many careful buyers Balsam-Wool their first choice.



present home, Balsam-Wool can be easily applied in the attic at a low cost, saving as much as 20% on fuel bills—and, if you aren't completely satisfied, the Balsam-Wool Guarantee will let you have your money back! In buildings, Balsam-Wool meets every requirement of permanent insulation and air conditioning. Mail the coupon for complete details about Balsam-Wool—it may pay you to have them.

## DOUBLE-SEALED BALSAM-WOOL



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lemen: Please send me the facts  
about Balsam-Wool Sealed Insulation.



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*Air Conditioning*

BRINGS  
HEALTH YOU CAN SEE  
AND  
COMFORT  
YOU CAN FEEL

## WITH JANITROL *Fully Automatic* WINTER AIR CONDITIONER

● Live glorious winter life in clean, healthy, humidified air... Wake up to comfort... Step from bath to welcoming warmth in every room... Banish uneven heating and dried out air... winter ills and doctor bills. Investigate the gas-fired Janitrol Winter Air Conditioner... designed by long-experienced specialists in gas heat to give you the latest advancements in complete winter air conditioning.

Be free of basement drudgery. Join the thousands who now heat with gas at ordinary heating costs... and enjoy all the advantages of Janitrol winter air conditioning. Ask your Gas Company, or any Janitrol dealer... Write for interesting Janitrol booklet.

SURFACE COMBUSTION CORPORATION  
TOLEDO, OHIO



JANITROL WINTER AIR CONDITIONER MODEL "CA" provides exclusive modern engineering advances found in no other equipment. Handsome... compact... it occupies less floor space than the average heating equipment.



GRAVITY HEATERS

CONVERSION BURNERS



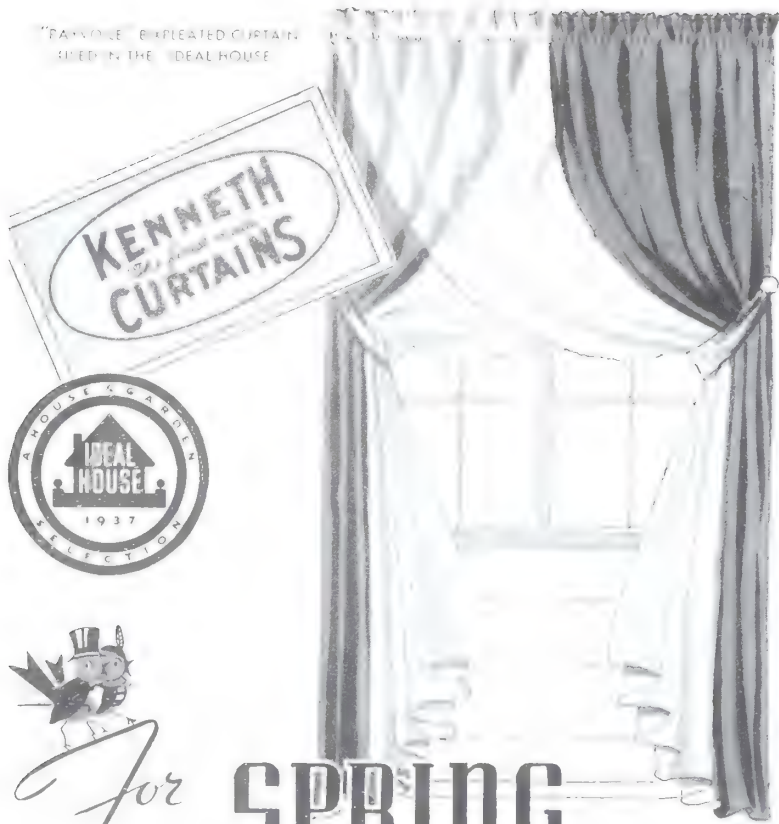
UNIT HEATERS

# Janitrol

## WINTER AIR CONDITIONERS



"RAYVOILE" EXPLECTED CURTAIN  
 MADE IN THE "IDEAL HOUSE"



# For SPRING

*"Window Shopping..."*

**H**OUSE & GARDEN has selected these **CROWN** Tested Rayon **KENNETH** Curtains to add brightness and charm to its 1937 "Ideal House". And no wonder... their exceptional style, quality and craftsmanship have set new standards for

curtain value. Their originality of design and weave makes them ideal for **YOUR** ideal house!

AVAILABLE AT LEADING DEPARTMENT STORES

Created by  
**BARTMANN & BIXER, INC.**  
 339 Fifth Avenue, New York



"A Fabric Created of CROWN Rayon...It's Tested!"

These **KENNETH** Curtain selections are woven of **CROWN** Rayon, and bear the mark of **CROWN** Tested Quality that means the fabric has been laboratory tested and approved for fabric construction, dry cleanability, color fastness and general wearing qualities.

**The Viscose Company**  
 200 Madison Ave., New York

## HILL SITE



IN THE home of Charles L. Buchanan, Esq., porches and terraces take full advantage of the pleasant outlook over the wooded hills and fields near Darien, Connecticut. William F. Dominick was the architect



THE dining room carries out the spirit of the early American tradition with unusual fidelity, yet without sacrificing a charming individualism of its own. The simple design and excellent workmanship of the fireplace are noteworthy



BUILT on a sloping site, Mr. Buchanan's home combines the attractive intimacy of the small house with an unexpected spaciousness as one descends from the entrance to the lower floor. The detail of the entrance is worth studying





# GET MORE HEAT Use Less Oil



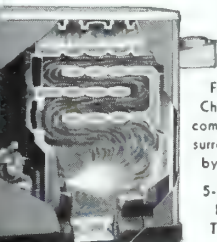
**PIERCE**  
OIL-BURNING BOILERS  
Model 01

Enjoy more of the heat in the room you buy... fill the oil tank less often. Exclusive Pierce feature—capture more heat from the amount of oil. No heat loss—because the firing chamber is completely surrounded by water, even at the bottom.

The flame and burning gases are in longer contact with the water—sweeping five times across the full length of the boiler.

Designed exclusively for oil, the Pierce is entirely automatic (mostat controlled)... adaptable either to steam, hot water or radiator systems. In a smart two-tone-enamelled cabinet, it adds beauty to the basement. Provides around domestic hot water.

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**FOR FULL INFORMATION**

## PAMPHLETS FOR GARDENERS

(CONTINUED FROM PAGE 121)

### Flower Gardening

Bearded iris, a perennial suited to all gardens, by A. W. Sand. 92 p. il. Ext. Bull. 112. N. Y. Ag. 16 cents. Cacti, by David Griffith. 25 p. il. U. S. Dept. of Ag. Circ. 66. Supt. of Doc. 25 cents. Cultural information with splendid pictures.

China asters, by C. H. Connors. 4 p. N. J. Ag. 3 cents.

Chrysanthemums for the home, by B. Y. Morrison. 17 p. il. Farmers' Bull. 1311. Supt. of Doc. 5 cents.

Culture of garden roses, by A. C. Beal. 22 p. il. N. Y. Ag. 7 cents.

Dahlias for the home, by B. Y. Morrison. 16 p. il. Farmers' Bull. 1370. Supt. of Doc. 5 cents.

Dahlias in the garden, by C. H. Connors. 32 p. il. N. J. Ag. 9 cents. Advice on all problems of dahlia culture.

Garden iris, by C. H. Connors. 4 p. N. J. Ag. 3 cents.

Garden irises. 46 p. il. Farmers' Bull. 1406. Supt. of Doc. 5 cents. Directions for propagating many types and for treating insects and pests.

Garden roses, by E. A. White. 53 p. il. Bull. 342. N. Y. Ag. 16 cents. A desirable planting list with practical directions for their care.

Growing annual flowering plants, by L. C. Corbett. 62 p. il. Farmers' Bull. 1171. Supt. of Doc. 5 cents.

Growing wild flowers from seed, by P. L. Ricker. 4 p. Circ. 15. Wild Flo. Pre. 3 cents.

Hardy chrysanthemums, by C. H. Connors. 4 p. N. J. Ag. 3 cents.

Herbaceous perennials, by F. L. Mulford. 84 p. il. Farmers' Bull. 1381. Supt. of Doc. 10 cents. Very useful pamphlet for a small price.

History, culture and varieties of summer flowering phloxes, by A. M. S. Pridham. 32 p. il. Bull. 588. N. Y. Ag. 11 cents.

How to grow annual flowers, by V. H. Ries. 96 p. il. Doubleday. 50 cents.

How to grow delphiniums, by L. H. Leonian. 96 p. il. Doubleday. 50 cents.

Old-fashioned garden flowers, by D. C. Peattie. 30 p. il. Botany Leaflet 19. Field Museum, Chicago, Ill.

Pansies from seed, by C. H. Connors. 4 p. N. J. Ag. 6 cents.

Peony growing, by Alfred Pridham. 47 p. il. Bull. E321. N. Y. Ag. 16 cents.

Peonies in the garden, by C. H. Connors. 8 p. N. J. Ag. 6 cents.

Roses for the home, by F. L. Mulford. 39 p. il. Farmers' Bull. 750. Supt. of Doc. 5 cents. Includes chapter on diseases.

Roses in the garden, by C. H. Connors. 31 p. il. N. J. Ag. 9 cents. Practical information about culture.

Wild flower cultivation, by E. T. Wherry. 4 p. Circ. 12. Wild Flo. Pre. 3 cents.

### Garden Planning

Gardening for the small place, by Leonard Barron. 95 p. il. Doubleday. 50 cents.

Garden planting plan. 1 p. Buffalo Mus. Sci. Free. Planting key for bloom from April through October.

(Continued on page 125)

## For Your New Home The Two-Way Protection of PERFORATED ROCKLATH

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## "Air conditioning starts with Awnings"

### Say Engineers



**A**WNINGS reduce the rise in temperature in your house due to the radiation of direct sun rays by approximately 16%. This fact was established by General Electric Engineers through tests made in the Air Conditioning House operated by the General Electric Company for research purposes.

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Regardless of whether or not you have an air conditioning system in your house, awnings will keep the average house 12% to 20% cooler all summer long.

Your local awning manufacturer will gladly give you an estimate on the cost of awnings for your house. Wellington Sears Company furnishes much of the material used for the manufacture of high grade awnings.

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65 WORTH ST., NEW YORK, N. Y.

## ROMANCE OF SPAIN



A fascinating glimpse through the arched entrance to the patio in the home of Mr. Albert Lytle Dean, at White Plains, New York. Eric Kebbon was the architect for this interesting house which so faithfully reproduces the romantic architecture of Old Spain.



THE exterior of Mr. house shows an excellent of materials: colorful tiles which throw an interesting shadow on the wall-textured stucco in wall and an elaborately heavy wood door.

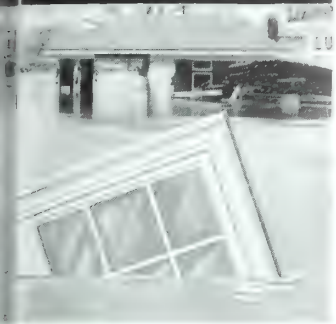


THE photograph above affords a better opportunity to study the intricately carved detail of the entrance door and the charming old lantern that hangs beside it. At the right is another view of the tiled patio and little pool and fountain.





## Saked in the Flood Five Days-They're TILL "STICKPROOF"!



Curtis Silentite Windows give proof that you are unlikely to ever have soggy windows in your home.

A Cincinnati, a 5-year-old Curtis Silentite unit took a flood bath for five days in the Pierson Lumber Company's office. When they lifted it out of the water, it worked as well as before. Stops inside trim were warped, but the Silentite window, screen and storm sash remained "stickproof" as ever! And the old-fashioned window in the office still looks like glue!

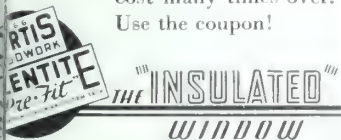
All that's not all—Rechtin Lumber Company at Evansville, Indiana, can repeat the flood experience, and the soaking performance of Silentite will.

That's the sort of window you want for your home. Ordinary blizzards, dust storms and rain can't make Silentite windows—Kansas dust storms have proved them dustproof, now the Ohio River gives it even greater laurels.

Silentite has no weights to jam, no glass to break—it's the first major improvement in windows in 300 years. Homeowners write of fuel savings as great as 25%—for it's an insulated window.

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## PAMPHLETS FOR GARDENERS

(CONTINUED FROM PAGE 123)

- How to plan the home landscape, by A. H. Carhart. 95 p. diag. Doubleday. 50 cents.  
Making the outdoor living room. 18 p. diag. Ext. Bull. 1261. Director. Agricultural College, Lincoln, Neb. Free.  
Planting the shaded areas, by Paul Potter. 4 p. Chic. Tri. 7 cents.  
Woody plants that tolerate shade, by R. W. Curtis. 32 p. Ext. Bull. 268 N. Y. Ag. 7 cents.

### Garden Pools

- How to make garden pools, by William Longyear. 96 p. il. Doubleday. 50 cents.  
Lily pools and rock gardens, by E. H. and R. T. Tilson. 104 p. il. Floral Book Co. Box 650, Omaha, Nebraska. 60 cents. Includes useful pronunciation table.  
Pools for home grounds, by D. J. Bushey. 11 p. N. Y. Ag. 6 cents. Diagrams for construction of formal and informal water gardens.

### Herbs and Medicinal Plants

- American medicinal plants of commercial importance. 74 p. il. U. S. Dept. of Ag. Misc. pub. 77. Supt. of Doc. 30 cents. Interesting as well as useful.  
The cottage herb garden. 4 p. All Hallows Guild, Mt. St. Alban, Washington, D. C. Free. List of old fashioned culinary herbs.  
Herbs, how to grow and how to use them, by H. N. Webster. 69 p. Mass. Hort. 75 cents. Excellent.

### House Plants

- Begonias and how to grow them, by B. W. Buxton. 47 p. il. Mass. Hort. 50 cents.  
A garden in the house, by A. V. Wilson. 112 p. il. Leisure League of America, 30 Rockefeller Plaza, N. Y. City. 25 cents. Handbook on culture of bulbs, care of potted plants, construction of terrariums, etc.  
House plants, by L. M. Dorsch. 24 p. Wash. Inf. Bur. 10 cents.  
House plants and how to grow them, by C. L. Thayer. 31 p. il. Mass. Hort. 25 cents.  
House plants and their care, by H. O. Yates, Jr. 24 p. il. N. J. Ag. 9 cents. Non-flowering plants mostly.  
Terrarium building. 4 p. E. L. March. 10 cents.

### Lilies

- Cultural instructions for lilies. 21 p. il. Wayside. 25 cents. Advice on general cultivation and selection of varieties for different climates and seasons.  
How to grow lilies in the garden, by Q. I. George. 96 p. diag. Doubleday. 50 cents.  
Madonna lily, by David Griffiths. 18 p. il. Dept. of Ag. Bull. 1331. Supt. of Doc. 5 cents.  
Nankeen lily, scarce though grown easily in the United States. U. S. Dept. of Ag. Circ. 998. Supt. of Doc. 5 cents.  
Regal lilies, by David Griffiths. 19 p. il. U. S. Dept. of Ag. Bull. 1459. (Continued on page 126)

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Plan a motor trek . . . exploring smooth, scenic highways . . . stopping here and there at roadside camps and inns and modern hotels. Tour by train or car to beautiful National Parks and far frontiers. Or cruise by steamer up mighty inland waterways.

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P. 337





Old when found by Cortez; this lovely ware was re-discovered by Miss Del Rio, who commissioned Harry Bird, famed Vernon artist, to re-create it in modern, serviceable pottery of rare beauty.

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**Vernon Kilns**  
LOS ANGELES



## PAMPHLETS FOR GARDENERS

(CONTINUED FROM PAGE 125)

Supt. of Doc. 10 cents.  
Some hybrid martagon lilies. 15 p. il. U. S. Dept. of Ag. Circ. 299. Supt. of Doc. 20 cents.  
Yellow day lilies, by B. Y. Morrison. 14 p. il. U. S. Dept. of Ag. Circ. 42. Supt. of Doc. 5 cents.

### Soil

Practical questions and answers for soil testing. 4 p. E. L. Marsh. 10 cents.  
Test your soil for acidity, by C. M. Lindsley. 16 p. il. Circ. 346. College of Agriculture, University of Illinois, Urbana, Ill. Free.

### Plant Diseases and Insect Pests

The control of aphids on house plants, by G. H. Griswold. 15 p. il. Bull. 162. N. Y. Ag. 8 cents.  
Diseases of boxwood, by R. P. White. 2 p. N. J. Ag. 3 cents.  
Diseases of carnations, by R. P. White. 4 p. N. J. Ag. 3 cents.  
Diseases of China asters, by R. P. White. 1 p. N. J. Ag. 3 cents.  
Diseases of chrysanthemums, by R. P. White. 2 p. N. J. Ag. 3 cents.  
Diseases of delphinium or larkspur, by R. P. White. 3 p. N. J. Ag. 3 cents.  
Diseases of gladiolus, by R. P. White. 7 p. il. N. J. Ag. 3 cents.  
Diseases of hollyhocks, by R. P. White. 2 p. N. J. Ag. 3 cents.  
Diseases of iris, by R. P. White. 4 p. N. J. Ag. 3 cents.  
Diseases of laurel, by R. P. White. 2 p. N. J. Ag. 3 cents.  
Diseases of ornamental plants, by R. P. White. 98 p. il. N. J. Ag. 30 cents. Excellent instructions on treating thirty diseases.  
Diseases of peonies, by R. P. White. 7 p. il. N. J. Ag. 3 cents.  
Diseases of perennial and annual phlox, by R. P. White. 3 p. il. N. J. Ag. 3 cents.  
Diseases of snap dragons, by R. P. White. 4 p. N. J. Ag. 3 cents.  
Diseases of sweet peas, by R. P. White. 1 p. N. J. Ag. 3 cents.  
Diseases of tulips, by R. P. White. 1 p. il. N. J. Ag. 3 cents.  
Information on the Japanese beetle, by E. G. Rex. 31 p. il. Circ. E138. N. J. Ag. 3 cents.  
Insect enemies of the flower garden. 53 p. il. Farmers' Bull. 1495. Supt.

of Doc. 5 cents.

Insect pests of boxwood, by C. C. Hamilton. 15 p. il. N. J. Ag. 9 cents. Control methods described.  
Rose diseases, their causes and control, by A. M. Waterman. 20 p. il. Farmers' Bull. 1547. Supt. of Doc. 5 cents.

### Rock Gardens

List of rock garden plants, by C. E. Wildon. 41 p. Bull. 228 supplement. Michigan State. Free. Long list of plants in table form giving foliage, flower, height, habit, soil, exposure.  
Plants for the rock garden, by Paul Potter. 4 p. Chic. Tri. 7 cents.  
The rock garden, by C. P. Halligan. 84 p. il. Special Bull. 228. Mich. State. Free. Excellent full booklet containing plans for rock, wall and water gardens. Full description of plants and their requirements.  
Rock garden construction for the beginner. 31 p. il. Wayside. 25 cents. Beautiful illustrations. Detailed instructions with lists of plants for different conditions and situations.  
Rock gardening for the small place, by E. C. Stiles. 94 p. il. Doubleday. 50 cents.  
Rock gardens and what to grow in them, by F. C. Morgan. 32 p. il. Mass. Hort. 25 cents.

### Trees and Shrubs

Azaleas and rhododendrons from seed. 8 p. il. U. S. Dept. of Ag. Circ. 68. Supt. of Doc. 5 cents.  
The care of evergreens, by C. H. Connors. 4 p. N. J. Ag. 3 cents.  
Grafting and budding, by C. E. Schuster. 16 p. il. Oregon. Free.  
Handbook on boxwood. Canterbury Maryland Boxwood, Easton, Md. Free. How and when to plant, ways to use and care to be given boxwood.  
Hardy shrubs for landscape planting in Michigan, by C. P. Halligan. 84 p. il. Ext. Bull. 152. Mich. Ag. Free. Good descriptions of best varieties.  
The Oriental flowering cherries, by Paul Russell. 72 p. il. U. S. Dept. of Ag. Circ. 313. Supt. of Doc. 10 cents. Descriptive text and cultural instructions for many varieties.  
Rhododendrons and their kin, by C. H. Connors. 14 p. il. N. J. Ag. 9 cents. Desirable varieties for planting and how to care for them.

(Continued on page 127)

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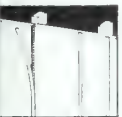


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## PAMPHLETS FOR GARDENERS

(CONTINUED FROM PAGE 126)

- Transplanting trees and shrubs, by T. L. Mulford. 34 p. il. Farmers' Bull. 1591. Supt. of Doc. 10 cents.
- Treatment and care of tree wounds, by J. F. Collins. 38 p. il. Farmers' Bull. 1726. Supt. of Doc. 5 cents.
- Trees and shrubs for the small place, by A. H. Carhart. 96 p. il. Double-day. 50 cents.
- Winter injury of evergreens, by R. P. White. 2 p. N. J. Ag. 3 cents.

### Weeds

- Wild garlic and its control by N. W. Talbot. 5 p. il. U. S. Dept. of Ag. Leaflet 43. Supt. of Doc. 5 cents.
- Weeds, how to control them, with descriptive list of 50 worst weeds. 28 p. il. Farmers' Bull. 660. Supt. of Doc. 5 cents.
- Weeds of New Jersey, by J. C. Fiske. 47 p. il. N. J. Ag. 9 cents. Describes means of control for many varieties.
- Poison ivy, by J. G. Fiske. 8 p. il. N. J. Ag. 6 cents. How to exterminate this pest.

### Gardeners' Side Lines

- Architecture's portfolio of fences of wood. 15 p. National Lumber Manufacturers Association, Washington. D. C. 10 cents. Seventy photographs of artistic wooden fences and gates.
- Better lawns, by H. R. Cox. 8 p. il. N. J. Ag. 6 cents.
- First gourd book, by H. M. Tillinghast. 33 p. il. Author, Vernon, Conn. 50 cents. Written by one long experienced in gourd-gardening to aid those who wish to try raising gourds.
- Garden club programs, by Mrs. F. E. Jones. 47 p. Mass. Hort. 50 cents.
- Gourds and how to grow them, by G. L. Fisher. 1 p. Author, 11 Park Road, Maplewood, N. J. 10 cents.
- Greenhouse construction and heating, by J. H. Beattie. 38 p. il. Farmers' Bull. 1318. Supt. of Doc. 5 cents.
- Home owner's manual of hedges, by Marian Bureky. 16 p. il. Skilsaw, Inc. 3310 Elston Ave. Chicago, Ill. Free. Comprehensive information on selection of plants, pruning, trimming, fertilization, protection, etc.
- Hotheds and coldframes, by W. R. Beattie. 28 p. il. Farmers' Bull. 1743. Supt. of Doc. 5 cents.
- The Japanese garden of the Brooklyn Botanic garden, by Bunkio Matsuki. 37 p. il. Brooklyn Botanic Garden Record. July 1930. Brooklyn Botanic Garden, Brooklyn, N. Y. 25 cents.
- Planting and care of lawns. 18 p. il. Farmers' Bull. 1677. Supt. of Doc. 5 cents.
- Light your garden. 15 p. il. General Electric Co. Engineering Dept. Nela Park, Cleveland, Ohio. 6 cents. New ideas.
- Rule book for exhibitors. 40 p. Mass. Hort. 10 cents.
- Suggestions for paper-mulch trials, by L. H. Flint. 8 p. il. U. S. Dept. of Ag. Circ. 77. Supt. of Doc. 5 cents.
- Sundials, by R. E. Gould. 6 p. U. S. Bureau of Standards. Circ. 402. Supt. of Doc. 5 cents. Instructions for construction of a horizontal sundial with drawings showing method of laying out the dial. Table showing equation of time and some mottoes.

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## HOUSE & GARDEN'S BOOKSHELF

ROSES OF THE WORLD IN COLOR. By J. Horace McFarland. Boston: Houghton Mifflin Co.

Dr. McFarland's name is so synonymous with Rose leadership that any book of his dealing with this great flower tribe is automatically accepted as good. In the present case, however, "good" is an utterly inadequate adjective. If we may lapse for a moment into colloquialism, his latest book out-McFarlands even McFarland.

To be more specific, here is a stout volume carrying on virtually every page an excellent four-color photograph of one of the hundreds of Rose species and varieties which Dr. McFarland knows so well. Interspersed among them are equally successful black-and-white photographs and occasional diagrammatic drawings that illustrate practical points in Rose culture. Finally, the text matter that runs through the whole book is a condensed wealth of facts and suggestions and conclusions of highest interest and value to all who are interested in Roses and their management.

All told, an admirable book, admirably conceived and executed. It is a permanent record of expert Rose judgment which should long endure.

R. S. L.

SEEDS: THEIR PLACE IN LIFE AND LEGEND. By Vernon Quinn. New York: Frederick A. Stokes Co.

In view of the fact that seeds are in a very literal sense the source and origin of plants, it is strange that so little of a popular nature has been written concerning them. We have books galore on flowers, vegetables, fruits and all manner of plant material, but scarcely a word on the amazingly varied and wholly unbelievable particles of dormancy from which they spring.

Miss Quinn set out to fill this serious gap in our horticultural literature, and she has made a striking success of her effort. No one who has the slightest interest in plants can fail to be absorbed by *Seeds*, for its author has an instinct for the odd and striking and has sought diligently for examples of it in her material. As a result, her book is a storehouse of facts concerning the often astonishing characteristics of seeds and the ingenious methods provided for distributing them so that they

may reproduce their kind far from parent plants. So numerous and varied are these devices that, were one to any doubts as to the all-wisdom of nature, they would vanish before the pages of the book had been read.

*Seeds* is much more than an assemblage of plant-world facts, though Miss Quinn has built her story up in a framework of folklore, history, superstitions and racial beliefs which themselves are deeply interesting. At all, to consider plants as something tinct and apart from the progress of mankind would be to miss half its significance and to detract seriously from their interest as living, all-sensate organisms.

R. S.

A PLACE IN THE COUNTRY. By Dwight Farnham. New York: Funk & Wagnalls Co.

Dwight Farnham subtitles his book "The Story of a Great Adventure," so it was. People who have lived in the country only in the Summer, or in a rented house, where all the planning and thought has been taken care of by the landlord, know about one-quarter of the real three-month circus of year-round life in the country; a circus which, by the way, is not for an afternoon or evening, but yet for four Summer months, but twelve months of the year for as many years as you are still amused, usually forever.

It was indeed a "great adventure" from start to finish, and Mr. Farnham has performed what might almost be called a "service to mankind" by writing it down in book form. Amusing, instructive and engrossing, it is a book that should be read with forethought by those who lightly plan to buy a "small country place," and with remembrance of the joy of country life by those who have successfully come through the rental or "caravan" stage and have arrived at the promised land of peace, order and quiet in permanency.

Mr. Farnham opens with the problems of real-estate buying, continuing with the building or remodeling of the house and three cottages on his "estate," and the making of the garden and finishes with a chapter devoted to the joys of country living. This last chapter, for sheer enjoyment, is the best in the book. It leaves you inspired.

(Continued on page 129)

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## HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 128)

by a great urge to go out and buy a place and go through the whole merry turmoil of buying and building and garden-making yourself a good enough reason for its presence.

There is much good advice given, both architectural and horticultural, but disguised with such agreeably subtle humor that it cannot help but be appreciated. Illustrated by photographs of the Farnhams' property, and with most instructive inside covers drawn by Eloise Anderson Ray, *A Place in the Country* can be recommended as a delightful book to read and consult again with ever renewing interest and amusement. O. E. H.

**THE SQUIRREL'S GRANARY—A COUNTRYMAN'S ANTHOLOGY.** By Sir William Beach Thomas. New York. The Macmillan Co.

There are few persons whose appreciation of beauty in any form is truly objective. To most of us, the appreciation of a poem, a painting, a strain of music, is due to its pleasant association with a more or less personal experience. Joy in a bird's song, the color of a breaking wave, or a Winter's moonlight is likewise heightened by its spontaneous association with a line of verse or a paragraph of prose in which some other person, under the same stimulus, has become almost divinely articulate.

The interrelation between the two elements of subjective appreciation forms the theme of *The Squirrel's Granary*. It is a collection of small bits of poetry and prose by writers famous and obscure, all of whom were at one time granted the happy gift of finding the language to express adequately their joy in an encounter with Nature.

The selections were not chosen merely because they spoke of a favorite flower, bird or season—they were chosen because they seemed to one man to express his own personal thoughts infinitely better than he could have expressed them himself. In this respect it is more than anthology, and thus more desirable.

The list of authors covers many nationalities and many centuries. The book is conveniently divided in sections—grouped according to the subject matter each contains, and each section is headed by an introduction by Sir William Beach Thomas explaining his choice of the subjects included.

The decorations in themselves, by Walter Hodges, would be reason enough for reading the book. But once you have dipped into *The Squirrel's Granary* you will never want to part with it. For country-lovers, even if unfortunately obliged to live in the city, where even the seasons make themselves known only by temperature and the height of the sun, *The Squirrel's Granary* will be a well-stocked cache of exquisitely flavored nuts, to be returned to again and again with augmenting rather than decreasing appetite. O. E. H.

**AQUARIA AND GARDEN PONDS.** By W. Harold Cotton. New York. The Macmillan Company.

This is a book, written in London by an authority on fresh-water microscopy, (Continued on page 130)

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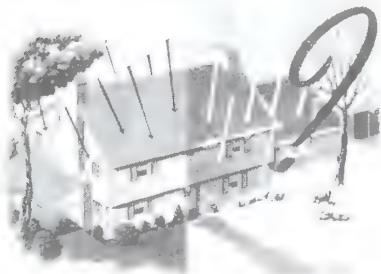
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## HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 129)

which will serve as a practical guide to Home Aquarium as well as Garden Pond enthusiasts. If, as an amateur, you seek amusing and provocative "tips" on the fish hobby, this is not for you, for Mr. Cotton is very English, and in these slender pages, serious and to the point; in fact, he labels his approach the scientific one employed by modern doctors. As a text or handbook, however, *Aquaria and Garden Ponds* cannot be too strongly recommended for readers both abroad and in America.

What is there about that vignette of life on a sunny afternoon which holds the attention of both young and old—"A darting fish, a swallowed fly, then the fish is gone and all is quiet in the lazy water?" Mystery and elusiveness have irresistible appeal, but the pleasantness of this scene is due, for the most part, to favorable aquatic conditions. So the author argues. For, unlike domesticated animals, the health of the fish is wholly dependent upon its unawareness of artificial surroundings. Numerous things contribute to this welfare: the size and structure of the aquarium or pond, maturity of the water, the presence of plant life—since a proper balance between vegetable and animal life must be maintained. Lighting is also an extremely important element. Fish have no eyelids and cannot close their eyes, hence the exaggerated expression "fish eyes" in referring to people who fix their glance or stare at us. Direct sunlight without shelter is apt to be painful. This, along with many other technical facts, will convince the reader that a pond is not established by merely filling it with water then adding fish and plants. Success in such a venture is derived from real pleasure in the study of one's subject.

Clarity and brevity mark Mr. Cotton's style, so that you cannot close the book without some definite ideas about the aquatic world and its behavior. Breeding of fish, the feeding of "small fry," illness and disease are thoroughly treated, while illustrations in color, and black and white, enhance the interest of this volume.

M. A.

THE WILD GARDEN. By Margaret McKenny. New York: Doubleday, Doran & Company, Inc.

A wild garden may be cultivated on any available plot of ground, whether dooryard, meadow, marsh, upland or

forest. Such is the opinion of Margaret McKenny who, in her recent book dealing with native plants, cites actual experiments. However, success in such ventures depends upon a comprehensive knowledge of various species suitable to garden types. Each chapter is appended with a list of trees, shrubs, ferns and plants peculiar to diverse soils and climatic conditions.

Formerly a wild garden meant a heterogeneous collection of plants—usually souvenirs of a distant motor trip—placed on some neglected weed-ridden spot to languish and die. The trailing arbutus, doomed to certain death if transplanted, is a good example. Propagation of wild flowers from seed, by cutting, layering and division is accurately handled, while information abounds concerning the history of plant favorites. Stories of local color—of the fringed gentian or the brilliant cardinal flower, the latter of which was brought back to England as an example of floral wealth in the New World, add spice and interest to the pages. The author, in her treatise, supports the wide-spread movement for the conservation of native wild life. As such, her work is a distinct contribution to the entire garden movement.

Illustrations of ten line drawings by Robert Snedigar and a foreword by Dr. George H. Sherwood, Honorary Director of the American Museum of Natural History, enrich the volume. In itself, it is a competent discussion all garden enthusiasts will welcome.

M. A.

GROW THEM INDOORS. By Allen H. Wood, Jr. Boston: Hale, Cushman & Flint.

In the course of a garden book reviewer's life there are bound to be moments when he is tempted to groan and eye the end of the nearest river-front dock with a certain degree of longing. That such interludes should have been more frequently induced by books on gardening indoors than by those on other phases of the horticultural obsession is perhaps not entirely a matter of chance. In fact this reviewer, having no axe of any kind to grind, is convinced that the mediocrity of most house-plant volumes is ample to produce all sorts of expressions of bored revolt.

But a new day has dawned, marked

(Continued on page 131)

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## HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 130)

by the publication of Allen Wood's wholly praiseworthy contribution to horticultural literature, *Grow Them Indoors* is refreshingly different from preceding books in its field—different and, asking the pardon of other authors, far more informative. Its author knows his plants from personal experience, and furthermore possesses a sanely inquiring turn of mind and a facile knack of writing. It is no exaggeration to say that his book covers four times as wide a field, and does it eight times as well, as any other volume on the subject which has come to this reviewer's hand. If you are already a house-plant gardener you must get it; if you are not yet of that ilk, *Grow Them Indoors* is guaranteed to convert you. R. S. L.

TREES. By Thomas O. Sheckell. New York: Frederick A. Stokes Co.

There is perhaps a time in the lives of us all when twinkling lights from a city skyline fail to weave their spell—a time when the nostalgic yearning for past vacations, camping trips, or experiences with the great out-of-doors desires to be renewed, rehabilitated, and recaptured. Such feelings are woven into a book called "Trees," a collection of camera portraits with brief text by the author. Here is the photographer's delight, for the studies on many of these pages have hung in important salons of pictorial photography. They represent years of work and wanderings across our continent, and in the end become a comment on the American scene and its native background.

There are very few people who do not react to the charm of trees. From childhood most of us have loved some tree whose graceful pattern silhouetted against the sky has dominated a familiar view. In these eighty-two art gravures, one's favorite tree is brought to life, as striking and moving as it appeared in memory. From a gnarled old cypress on the picturesque coast of Monterey to the dimpling regalia of an Eastern apple orchard, one is impressed by the form and beauty, the strength and splendor which predominate Nature repeatedly like orchestral undertones.

Pictorial effects rather than the mere recording of botanical details was the immediate aim of the author. To this end each photograph is an individual achievement in black and white, so that the pages of "Trees" can be enjoyed by all, aside from those imbued with camera worship. To recommend the book is to say it suits us, not only in our day-off-in-the-country mood, but in all our everyday fancies where Nature and Escape play synonymous rôles. M. A.

PETER AND PENNY PLANT A GARDEN. By Gertrude and Frances Dubois. New York: Frederick A. Stokes Company.

To any one who has tried, even if only superficially, to understand the workings of a child's mind, one of the first things to become apparent is its definite desire for down-to-earth information. A child takes pleasure in a fairy- (Continued on page 132)

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## HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 131)

tale, but the more nearly credible it is the more interest it has for him. And when it comes to gardens, and the explanation of who and why things grow, the facts themselves, explained in a child's way for a child's mind, need no imaginative build-up.

In Gertrude and Frances Dubois' book, *Peter and Penny Plant a Garden*, the authors have succeeded in telling the story of a year's progress in a children's garden which, through its very genuineness, cannot fail to be of interest to other children. The garden was started, appropriately enough, in September; and the first thing the children learned was "for bloom in the Spring plant in the Fall." From then on, month by month, they continued their work, learning what to plant, when and how to plant it, and what to expect it to do. There was definite and appreciable progress made each month; they decided what there was to be done and afterward wrote it up in their Garden

Book for future reference. The work their own garden was tied up with garden work in school, and every day a year saw new things to be done, the exciting results of work completed.

Peter and Penny did not undertake to plant all the things they *might* have planted, or to do all the things *might* have done, but they learned fundamental principles of gardening, doing a few things well, and making a foundation for many more years of garden interest and enjoyment.

The book covers, though briefly, perennials, annuals, bulbs, shrubs, trees, seed sowing and cultivation, pruning, insects, tools, the care of plants and some appropriate flower arrangements. It is delightfully illustrated by Marie A. Lawson and will make a splendid gift for a small boy or girl, to be enjoyed through a year of gardening and treasured afterward in the flowers it helped to grow.

O. E.

## BACK PORCH SOLILOQUIES

By Richard Ferris

WHEN all various grounds are weighed one against another, the decision as to the supreme point from which to view the small garden must be given to the Back Porch. Ordinarily, this more or less secluded structure is higher by three or four feet than the level on which the garden is laid out; and this elevation affords an effective degree of perspective, without breaking the general view as a whole—something that cannot be said of an observation from an upstairs window. So it is naturally from this eminence that the amateur gardener indulges in wishes that he had done certain things—now unkindly intimidated by their wailing absence; and regrets that he had done other things—now unduly conspicuous by their rasping presence.

It is from such a pedestal that Neighbor Cunningham surveys his garden on this September morning. His first reaction to the pictured beauty before him is definitely one of approval. And he mentally eulogizes himself as he recalls how resolutely, in the Spring last past, he tore up the bordered path that for so many years had led from the porch steps straight through the middle of the lot to the garden seat in front of the shrubbery at the rear, and re-

placed it with sod so as to form a park-like effect with a body of broken lawn. This pathless lawn seemed to him indescribably more lightful than the former arrangement of two narrow strips of grass lying on either side of the old promenade with its narrow borders of flower and decorative plants. In the old days, the whole garden had been dominated by those straight, parallel stripes of path, flower beds and lawn. To be sure, he considered, in self-defense for his former planning, such a pattern of stripes had given his garden an effect of greater depth than it really had; but, by the same token, it made the whole area appear narrower than it really was. With the cessation now of one unbroken stretch of grass these restrictions were gone, and the garden looked spacious—even though the lawn was constricted by outgoing plantings at one point to an area of width of eighteen feet out of the total of fifty feet.

A further elation in which Neighbor Cunningham indulged himself that in his planting of the redesigned area, he had secured the semblance of a greater depth than the one hundred and seven feet he had at his disposal.

(Continued on page 133)

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## BACK PORCH SOLILOQUIES

(CONTINUED FROM PAGE 132)

posal in the rear of his house by the same handling of the colors of his growing flowers that a landscape painter would employ to express distance on his canvas. Though he made no claim to proficiency in color art, he knew in a general way that the landscapist made his distance bluer than the foreground; and he figured that blue flowers massed at the rear of his plot would cause it to look farther away than if it were full of scarlet, orange and vivid yellow blooms. This, of course, was true; and he had abundant reason to pride himself on his recognition of the fact, and his boldly taking advantage of that knowledge in accomplishing so admirable a purpose.

### THE ART OF COLOR

So, as he stood upon his pinnacle of observation, the colors of the garden's blossoming spread out before him: the rich, insistent reds of the crimson type nearest the porch and about the steps, with salmon tints and whites as foils, and reddish purples, browns and maroons back near the side fences; then beyond, the paler reds, deep pinks, bright lavenders and soft yellows, with the stronger yellows back against the side fences; then still farther from the porch, soft pinks, bluish tones of purple, and numerous small and indistinct whites—reaching into and blending with the nearer of the massed blues at the rear. The poignant scarlets and flaming orange tints had been a puzzle to the sensitive eye of Neighbor Cunningham. In his earlier gardening, he had planted them in the group close around the house, but there they kept pulling his attention to themselves, so that he had difficulty in looking at anything else—thus practically destroying what he decided would otherwise be a decidedly satisfying picture.

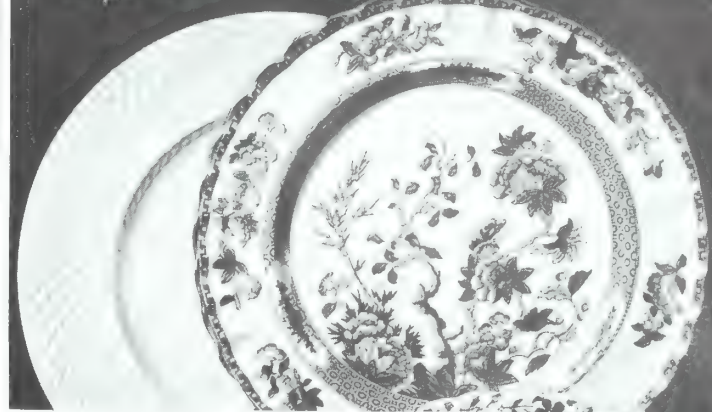
### PATCHES OF SCARLET

Eventually, he solved the problem of the scarlets by moving them to almost the greatest possible distance established by the rearmost plantings, and there dividing them into small patches—like the decorative spots in a counterpane. And, to render their presence among the blues less prominent, and at the same time more harmonious, he artfully interposed a few placid yellow blooms next to the scarlets, with small clusters of pale lavender flowers between these yellows and the nearest blues.

The boldest of the scarlets, *Salvia splendens*, Neighbor Cunningham disposed of for all time. For years it had been a dominant entity in his late summer garden, and this year he had decided he didn't want to look at it any more—not even a little bit. As his Salvias were handsomely grown plants, he hated to throw them away; so he gave them to his neighbor third removed toward the South, where by no possibility could they be in view from any part of the Back Porch—and only by an intentional accident from an upstairs window. Not that his antipathy for the strident scarlet *Salvia* extended to all Salvias; in his grouping of blue

(Continued on page 134)

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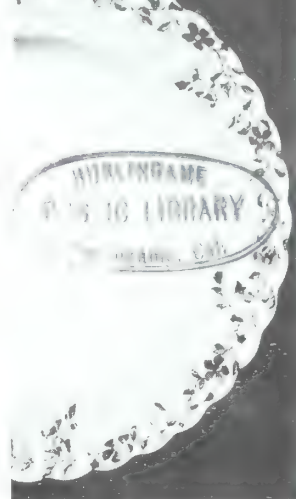
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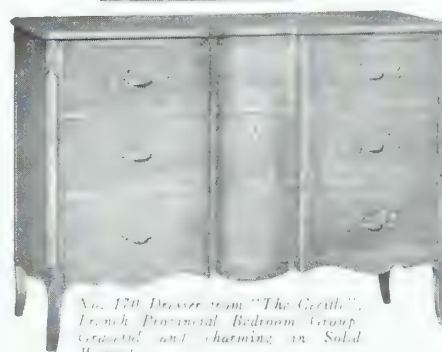
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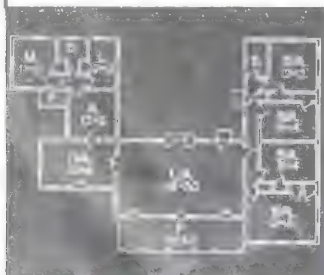
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## BACK PORCH SOLILOQUIES

(CONTINUED FROM PAGE 133)

flowers for the distant garden he had made generous use of the perennial blue *Salvias*—especially of the variety *farinacea*, whose sage-green foliage was also an aid in the expression of distance. But not all of the blues he tried to use accepted so gracefully the place in the picture assigned to it. The loudest objector to a retiring position was the dwarf *Ageratum* used as edging across the entire front of the massed bed at the rear. This was one of the newer varieties, so vibrant in hue that its color would not remain where its roots were set, but persisted in coming forward into the composition as viewed from the Back Porch, so that it seemed to be more than half-way the length of the garden nearer to the house. After some experimenting, this difficulty was remedied by moving those *Ageratum* plants all the way to the group around the house, where they held successfully a place among the gay colors—with a voice of equal *timbre* in the chorus.

### MAP IN THE GARDEN

As he wrestled with the puzzling question of placement for the blatant types of orange-hued flowers, Neighbor Conningham was seized with an adroit idea. The edge of his planted area outside of the lawn and within the fences, as it cut into the central sod, was irregular—like the rocky shore line of a mountain lake, with bays, capes, an island, and two or three striking promontories whose precipitous heights were formed by the foliage of tall-growing plants—chiefly *Cannas*, and flanked with rosy-purple *Buddleias*. The space about the garden seat was partially secluded by two of these promontories, reaching out unsymmetrically from either side. The rearward “shores” of these extensions commended themselves as ideal spaces wherein the orange *Marigolds*, *Rudbeckias*, and two-colored *Gaillardias* might disport their unquiet hues out of sight of the Back Porch. However, having been planted here, they proved to belong to quite another picture—one which had not been planned by Neighbor Conningham, and a large surprise to him when he discovered it.

As seen from the garden seat, these brilliant flowers with their edging of purple *Moss Verbena*, and the casual spaces between them punctuated with

salmon-pink *Eschscholtzia*, made a striking foreground for a truly delightful view of the garden-in-reverse—speak. A peaceful picture it was, spite its glowing start, with the of the *café-au-lait* house for its background, and featuring the Back Porch draped with white *Cypress Vine*, purple *Hyacinth Bean*, with a h “cornice” of *Moonflower*. Below the rich colors of the plantings to the house, blended by the distance spread out in rivalry of a Persian

### THE DISAPPOINTING ISLAND

But not everything in the garden layout had proved gratifying to designer. The “island” from which Neighbor Conningham had expected more than common degree of pleasure was almost a flat disappointment. A sizable oval planting was about the length of the garden away from the house, and separated from the border at that point by a noticeable width of grass. The island had been planted with a group of *Jersey's Bell* *Dahlia* surrounded with the pure flowered *Liatris*. Outside of these growths was a generous bedding of rosy *Salpiglossis*, and an edging dwarf pink *Nasturtium*—the sort of dark foliage. Near at hand, this arrangement made a handsome object but when surveyed with the whole garden from the porch, the soft color failed to carry, and the island planting seemed to move away and range the blues in the far background. Upon perceiving this retreat of his cherished masterpiece, Neighbor Conningham took council of himself as to how failure might be remedied—concluding that nothing could be done about this year, but that next year he would have the island much closer to the house, but with the same harmonious inhabitants. Its exact site-to-be fixed by the scheme of putting a border of the *Dahlia* flowers on the garden stepladder, at the height they would reach when in bloom the following year, and then moving them about until they occupied the spot in which their tender pink hue radiated to the best advantage when viewed from the Back Porch.

As he stood there, he solaced himself with the time-worn proverb, “Live and learn”; and then soliloquized: “A

(Continued on page 135)

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## BACK PORCH SOLILOQUIES

(CONTINUED FROM PAGE 131)

all, perhaps the truer way to look at flowers is one by one—each for itself." In this mood, he started out for a tour of the garden.

The plumed Celosia held his gaze as he came down the porch steps; it was not only a regal crimson, but a veritable triumph of the horticultural idea of the plume. Six plants made up the pentagonal group, the one in the centre being raised five inches above the surface soil in a partly sunken ten-inch pot. As a foil to the color and solidity of the Celosias, they were encompassed with a mass of early-blooming white Cosmos, having a scattering of lavender Scabiosa intermingled—a larger proportion of the Scabiosa toward the outer edge of the mass. Back of these (toward the side fence) was a scattering of Hunne- mania, together with maroon Calliopsis (of the tall-growing type), reaching the deep red and bronzy Dahlias in an irregular double row along the fence. Forming the edging of this part of the flower border were the "Blue Cap" Ageratum plants moved from the rear bed at the garden seat, and between them and the Celosia group the space was filled with "Buttercup" Eschscholtzia.

### COLORS THROUGH THE SPECTRUM

Across the lawn, the rich red color was duplicated by a large cluster of tall Snapdragons of deep velvety crimson, standing well back toward the side fence which was covered with the graceful drapery of the scarlet-flowered Cypress Vine. In front of these Snapdragons was an irregular band of single Dahlias, mauve and white intermingled; and these had a foreground of yellow Iceland Poppies, and an edging of salmon-pink Verbenas—accented with here and there a plant or two of the Ageratum "Blue Cap"—as if escaped from the farther side of the lawn. A little farther along on this side of the garden, the Snapdragons were replaced by a broad mass of golden Corchorus, which grew high enough to hide the fence completely. This planting was faced with a generous patch of crimson Scabiosa, accented with a scattering of white double annual Larkspur, spikes of the latter increasing in proportion as the planting approached the lawn. The low oval mound at the tip of the "cape" was occupied by a mass of dwarf red Japanese Anemones, and the space between this and the Larkspur was filled with flesh-pink Eschscholtzia.

### FLOWERS FOR AUTUMN

The large "bay" beyond the Anemone mound was the Aster garden. During the Summer, the many varieties of China Aster held colorful sway there; but as September approached, their domain was more and more given over to the hardy perennial Asters or Michaelmas Daisies, most of them in permanent places, but some grown in pots, and thus available for moving to spots in the garden which had become bare. As Neighbor Conningham paused to admire the display, the little dwarf blue Lavanda at his feet formed an edging scarcely six inches in height,

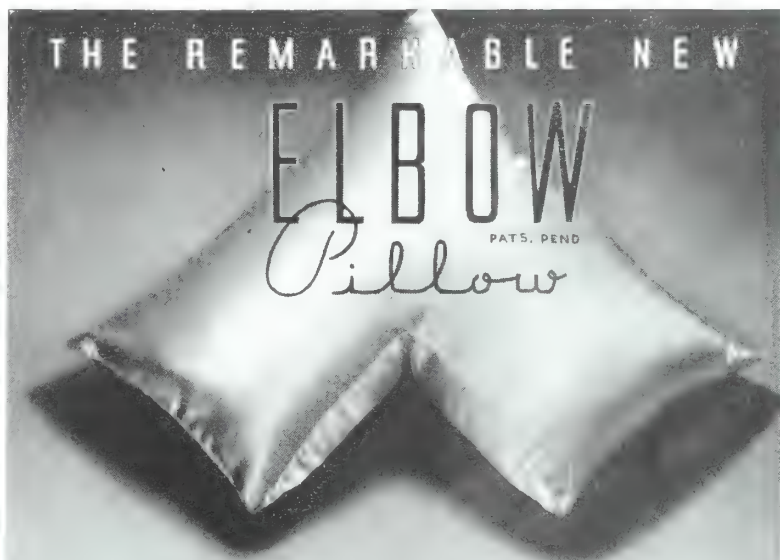
(Continued on page 142)



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## "WOODMAN, SPARE THAT TREE"

By Leslie Childs

CONCEDEDLY, a tree-lined street or avenue is more attractive as a place of residence than one baldly open to the glare of the sun and lash of the elements. Further, from a purely commercial standpoint—ask any real estate dealer—the presence of shade trees in the street adjoining a residence adds materially to its value in dollars and cents.

The question then of the legal rights of the owner of a home so situated, in respect to preventing the destruction or mutilation of such trees, becomes one of importance. And, by the great weight of authority, a home owner has a peculiar property right in trees so situated, subservient only to the right of the state or municipality to destroy them in the interest of the general public.

REGULATED BY LAW

However, even under this rule, the right of a state, city, or town to mutilate or destroy shade trees in a street is not unrestricted, and may not be exercised in a wanton or arbitrary manner. For here an adjoining home owner may question the necessity for the removal of trees, and unless such action may be justified a court in its discretion may enjoin same. Now let us see how it works.

In one case of this kind, a city sought to destroy three valuable shade trees in the course of constructing a sidewalk. The owner of the abutting residence protested that these trees belonged to her, and that their removal was not necessary in the work contemplated. The city conceded this, but condemned the trees anyway on the ground that it had the absolute legal right to remove trees from the street if it so decided. The home owner sued for an injunction. The lower court gave judgment for the home owner which forbade the removal of the trees, and the higher court in affirming this judgment said:

"The interest of the abutting owner in a shade tree growing in the street is as sacred as any other property right. Sentiment and utility combine to give it value. It is subject only to the superior claims of the public, as determined perhaps by the city authorities, but this determination must be the result of a fair and reasonable consideration. It may not be arbitrary or capricious.

"When the city is called upon to answer in court why it is about to destroy a tree, which perhaps has been brought to its present state by years of patient care and which may be a source of comfort and gratification to an entire community, and offers a reason that proves untenable, it cannot then, while refusing to disclose any further purpose, take the benefit of a presumption of rightful conduct. Its silence under such circumstances is a warrant for setting aside the condemnation of the tree as an abuse of discretion. The judgment is affirmed."

So much for that case. So too, it is equally as well settled that a public utility company, even though it has the right to trim or remove trees from the

(Continued on page 141)

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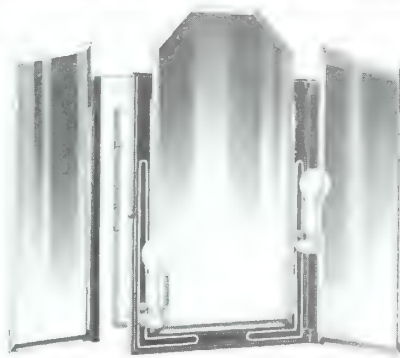
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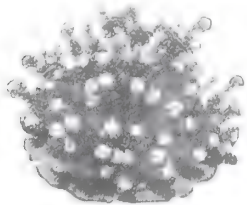
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## Efficient Shrubs for THE GARDENS OF TOMORROW

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**DAPHNE CNEORUM**—A foot-high mat of evergreen. Flooded with pink in early May, occasionally through summer and a flood again in September. 2-inch pots (small); 25 for \$6.25. 9 to 12 inch (B & B); 5 for \$5.50.

**MAGNOLIA GLAUCA**—Another almost evergreen, thoroughly hardy. A show of fragrant white in June and scattering all summer after. A 16-foot tree. 15-inch (light); 10 for \$3.50. 3 to 4 foot (B & B); 2 for \$3.00.

**FRANKLINIA**—Starts in August with large fragrant white cups that last into frost. Not evergreen, but blooms often and early in life. Tree to 35 feet. 10-inch (light); 5 for \$4.50. 4 to 5 foot (B & B); 1 for \$4.00.

**MOUNTAIN LAUREL**—The best evergreen leaf on an 8-foot mound. Pink or white buds in May coming to full beauty in June. 12 to 15 inch (light); 10 for \$4.00. 2 foot (B & B); 2 for \$4.00.

**BERBERIS VERRUCULOSA** — Evergreen clump, low, turning rich color in fall. Little golden roses nod on it all summer. 10 to 12 inch (B & B); 2 for \$3.00.

**PIERIS JAPONICA**—Strong evergreen shrub. April sees drooping racemes of creamy white bells. June sees wine-tinted fronds of new growth, more beautiful than many flowers. 12 to 15 inch (B & B); 5 for \$4.00. 18 to 24 inch (B & B); 2 for \$5.00.

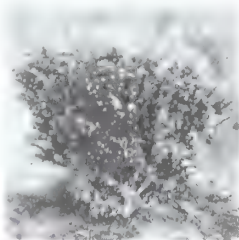
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**ORIENTAL MAGNOLIAS**—Again, not long in bloom but shockingly attractive when they are. One can arrange for a sequence with several kinds: *Stellata*—white—April 10. *Soulangeana*—pink—April 20. *Lennei*—red and white—May 1. *Nigra*—purple—May 15. One each of all four 21 to 24 inch B & B, packed \$10.00.



**KELSEY BERRYBUSH YEW**—A dark green evergreen, rather dwarf, bushy. Included because it is covered with red berries in autumn. 2 1/4-inch pots (small); 10 for \$3.50. 18 to 24 inch (B & B); 1 for \$3.50.

**FIRETHORN** — (Laland's) — Almost evergreen, a show of white in May and brilliant berries from August to frost. Sturdy upright shrub. 2 to 3 feet (B & B); 2 for \$3.00.

**EVERGREEN HEDGES**—Of course, since they have year-round beauty.

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## IN A PARIS GARDEN



MARKED formality characterizes this Paris garden designed by Paul Vera. One of its features is the terra cotta colored pavilion shown here in the background. Ivy and pink Begonias, used as planting around it, provide the desired color



SHARP color contrasts and restrained lines and angles are emphasized at the left, above, where the white painted cement around the Rose is accented with clipped Box. Right, terra cotta cement bucket planted with white Begonias

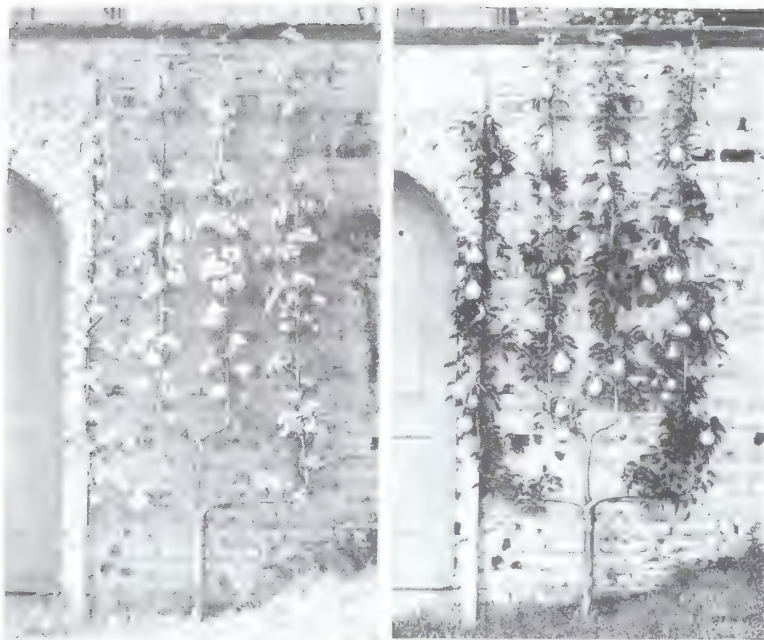


AT THE left, the embankment looking toward the parterre. Red Begonias, used for bedding and in the bowls at the angles of the stone copings, key up the simple color scheme. Right, the copings carry red Begonias in pink bowls









Left: old trained Pear tree at "Chalcote", estate of Miss Elizabeth Reed in Port Chester, N. Y. Photographed at left was taken in May, and one at right in September of the same year.

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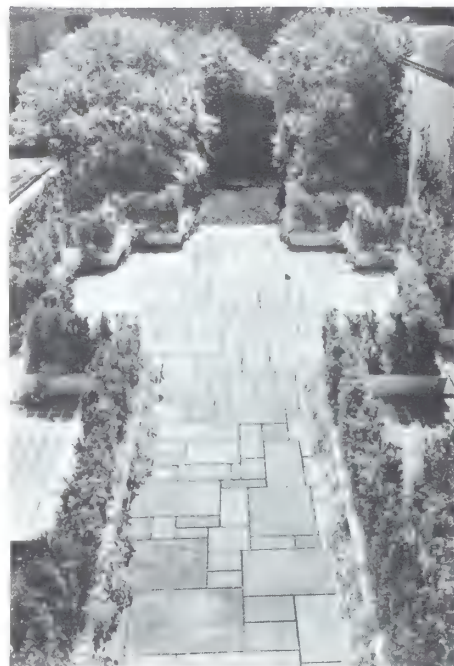


## GARDEN IN LONDON TOWN

THE feasibility of intimate connection between house and garden in city as well as country settings is demonstrated by the London home of Mrs. Leo d'Erlanger. Here the French doors of the living room, set in a broad bay, open directly upon a sunny rear garden.



SILVIA SAHN



LOOKING down from upstairs window one gets the whole plan of the garden to better advantage. Through the paved area long trough boxes planted with low Yews, Arbutus and Nasturtium form the basis of the design. Beyond is a shrub enclosed grassy meadow.

THE rear elevation of the house as seen from the back of the garden. Its fenestration, and the curving projection of the wall, assure that maximum of interior light which is so important in any city residence. In this instance, too, the outward view is decidedly worthwhile.





## HIGH GARDENS



THE New York penthouse garden of Mrs. Robert L. Kirkbride (above) provides a particularly pleasant outdoor spot. Here are a white iron table, blue chairs, and a red and white leather lounge chair

(LEFT) Mr. Jack Little's garden, also in New York, has Weeping Willows, Rhododendrons, Azaleas, Cypresses, Hemlocks, vines and various Spring flowers. The bamboo furniture is maroon and white



GREENS exclusively are used in Godfrey Goldmark's garden for her New York penthouse. The plants form the main planting, including Golden Cypress and Golden Scilla opposite all the windows

COMFORT is the keynote of Mrs. P. Stryker's high terrace. The large bamboo chair wears a linen, and the iron ones are all crash. Plantings courtesy of Harry Raben, designer



## You can have A Beautiful Garden that will bloom ALL Summer for only \$2<sup>00</sup>

Max Schling suggests this fine collection of choicest annuals for cutting and bedding... a collection that will add rare beauty to your garden throughout the Summer until late Fall. It includes:

**MARIGOLD, Crown of Gold:** Gold Medal 1937 All America Selections. A new, odorless, early blooming flower, orange colored throughout. *Pkt. 50 cts.*

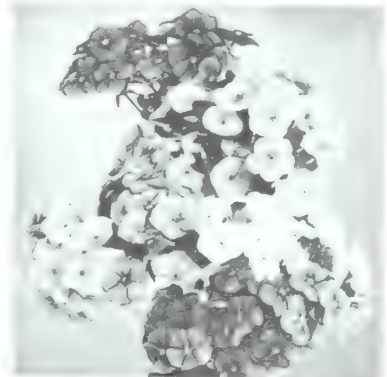
**RUSTPROOF SNAPDRAGONS, Majus Grandiflorum, Mixed:** a mixture containing all the lovely snapdragon colors. True in habit, bears large-sized, flowering spikes. *Pkt. 50 cts.*

**ZINNIA, Dahlia - Flowered, YOUTH:** an unusually fine form with broad, loosely arranged petals of a warm, soft, rose color. *Pkt. 35 cts.*

**SWEET ALYSSUM, Little Gem:** very dwarf, compact, free flowering; for bedding, edging, or rockwork. *Pkt. 10 cts.*

**ASTER, California Giant Sunshine, BLUE MOON:** large flowering, free branching, beautiful light blue blooms with amber-yellow centers. *Pkt. 50 cts.*

**COSMOS, Pink Sensation:** another Schling Novelty for 1937. A new, extra-early blooming flower with petals so light pink that some appear almost white. *Pkt. 50 cts.*



**PHLOX DRUMMONDI, Finest Mixed:** (above) the flowers of this annual may grow as large as the perennials; colors are even more varied. *Pkt. 20 cts.*

**CENTAUREA CYANUS (Cornflower), Double Blue:** a marvelous addition to any garden. A selection of the old-fashioned blue variety with larger and very double flowers of true blue color. Finest for cutting. *Pkt. 15 cts.*

**CELOSIA, Silver Gold:** 1937 Novelty of remarkable silver and gold shading. Easily grown. *Pkt. \$1.00*

**THE COLLECTION:** 1 pkt. each of the above flowers plus Max Schling's garden guide and catalog "A Book for Garden Lovers" (regularly 35 cts.), a \$4.15 value for only \$2<sup>00</sup>

### A Fine Collection of SCHLING'S Selected Vegetable Seeds

Is there anything more delicious than vegetables, fresh from your own garden? And they're so easy to grow! To save you time and money in choosing, we have selected this special "Small Garden" Collection from Schling's finest seeds. **The Collection includes:**

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½ lb. Bush Beans, Stringless  
1 pkt. Carrots, Early Scarlet Horn

1 pkt. Sweet Corn, Golden Bantam  
1 pkt. Cucumbers, to plant in corn hills  
1 pkt. Kohlrabi, White Vienna  
1 pkt. Lettuce, Wonderful  
1 pkt. Onion, White Globe  
1 pkt. Parsley, Triple Curled  
½ lb. Peas, Early Dwarf  
1 pkt. Radish, Early Round  
1 pkt. Spinach, Long Season  
1 pkt. Swiss Chard

**THE COLLECTION:** As above, and "A Book for Garden Lovers," worth \$1.60, for only \$1<sup>00</sup>

### This Spring Bulb Collection will delight you, too!

**TIGRIDIA:** (right) A showy Mexican Day Lily that grows all summer in lovely shades and tints of yellow, red, and orange. \$2. per doz.

Schling's Mixture of **Giant-Flowering GLADIOLUS:** contains an amazing variety of color; striped, mottled and variegated, as well as clear colors. 75 cts. per doz.

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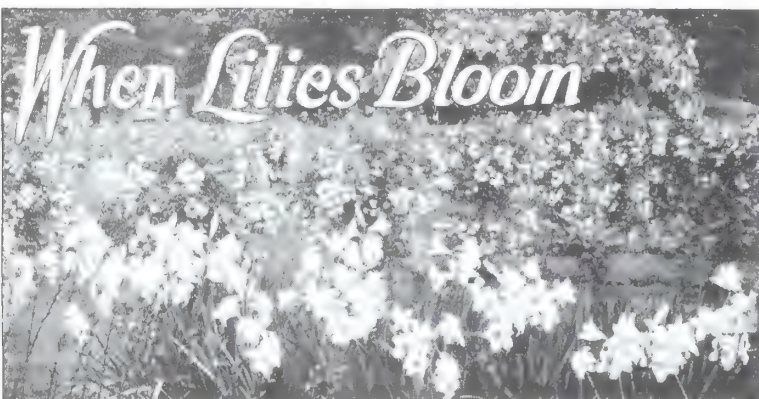


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**27 BULBS \$5.50**  
 (3 of each)

##### EARLY:

3 L. elegant, Red  
 3 L. elegant, White  
 3 L. elegant, Coral

##### MEDIUM:

3 L. single, Pink & White  
 3 L. double, Orange-red  
 3 L. double, White

##### LATER FLOWERING:

3 L. double, Yellow  
 3 L. double, Gold & Red  
 3 L. double, Pink

**54 BULBS \$10**  
 (6 of each)

## BACK PORCH SOLILOQUIES

(CONTINUED FROM PAGE 135)

with a crowded mass of lavender-blue bloom. Back of this were several blocks of distinct varieties, some single, others double, and differing not only in tint, but in height of growth, ranging taller and taller until topped by the later-blooming sorts standing five feet in height along the fence; and flanking the Jane Cowl Dahlias which were the backbone of the "promontory" on that side of the garden.

Across the lawn, the section behind and beyond the "island" was devoted to perennial Chrysanthemums—both as a garden for exhibition and as a nursery of potted plants which, when in full bloom, were moved to places where their color and freedom of flower were needed. As these plants were designed only for outdoor blooming the varieties grown were limited to such sorts as were noted for September flowering—which, however, are numerous enough to compass quite an extended list of colors and forms. Here, the little dwarf pink Aletta served as edging and was

in full bloom in late August, a harbinger of the striking of later weeks, lasting till a hard frost. This planting was in a measure protected by a thick growth of Delph. Belladonna along the fence.

In the blue garden at the rear lot, the edging was of the dwarf Delph. *carpatia*, and besides the Salvias already mentioned, the distance from the porch was all Stocks of bluish-lavender tints, and the late-blooming Speedwell, the great blooms of Platycodon, were helped out by some of the and violet potted perennial Astor.

As Neighbor Conningham made the steps of the Back Porch on turn from his tour, he exclaimed, "bad—for September" was his de. Then a question disturbed him, went upstairs, took out the map, bar, and peered into the yard neighbor to whom he had given *Salvia splendens*. Whatever he did not see, seemed to comfort him.

## BOOKLETS FOR THE ASKING

(CONTINUED FROM PAGE 136)

78. LAWN LIKE VELVET describes the new and efficient working, the engine and power of the Milbourn Power Mowers which will cut the lawn and come in all types from a small suburban mower to heavy duty park equipment. MILBURN MFG. CO., DEPT. G-4, 2410-12 NORTH TENTH ST., ST. LOUIS, MO.

79. COLDWELL helps you to decide what kind and size of motor-powered lawn mower you need—showing details of several models, and the added equipment, such as hedge cutter, glider and sickle bar, with which they can be made to do extra jobs. COLDWELL LAWN MOWER CO., DEPT. G-4, NEWBURGH, N. Y.

80. STEARNS POWER LAWN MOWER. ERS. offer a range of five models and sizes, from \$72.50 to \$235—to cover as many different types of jobs. To know all the details of design, material and operation, send for the descriptive folder. E. C. STEARNS & CO., DEPT. G-4, SYRACUSE, N. Y.

81. SIESTA FURNITURE shows the new and charming metal furniture for terrace and garden, glass-topped tables, chairs in all-metal or with waterproof leather-like seats—styles that fit the formality of a sophisticated penthouse terrace or the more rustic simplicity of a Summer garden. ROYAL METAL MFG. CO., DEPT. HG, CHICAGO, ILL.

82. THE GARDEN HOSE SPRAYER... a garden spray nozzle that you simply attach to your hose... tackles all the garden pests and diseases that you have to combat. This booklet explains how it works, and tells how and when to spray, for all types of

garden enemies. HOSE INSECTICIDE, B-314, KALAMAZOO, MICH.

### Travel

83. FINLAND FOR THE HOLIDAY tells the story of this interesting country, gives you glimpses of Medieval Finland still visible beside its modern cities—you outdoor sport to be had in its lakes and islands—and lists six tours country, together with much useful information. FINNISH TRAVEL INFORMATION BUREAU, DEPT. G-4, 630 FIFTH N. Y. C.

84. JASPER PARK LODGE in the Canadian Rockies runs the whole gamut scenic wonders for passive tourists, tensely active sports, fishing in streams or climbing Alpine heights—golf, swimming and tennis in between. This booklet, you'll find out all about Lodge itself—and the country about CANADIAN NATIONAL RAILWAYS, DEPT. 673 FIFTH AVE., N. Y. C.

85. LANDS OF SUNLIT NIGHTS brings you details of tours and travel data in mark, Norway, Finland—and Sweden, of modern art and successful coöperation. SWEDISH TRAVEL INFORMATION BUREAU, DEPT. G-4, 630 FIFTH AVE., N. Y. C.

86. SARATOGA SPA is the place for vacation plus cure-for-what-ails-you! Tells the story of how the State has created Saratoga one of the fine spas of the world. It also lists hotels (with rates). SARATOGA SPRINGS AUTHORITY, STATE OF N. Y., DEPT. G-4, 80 CENTER ST., N. Y. C.

(continued on page 143)

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- A SINGLE OPERATOR
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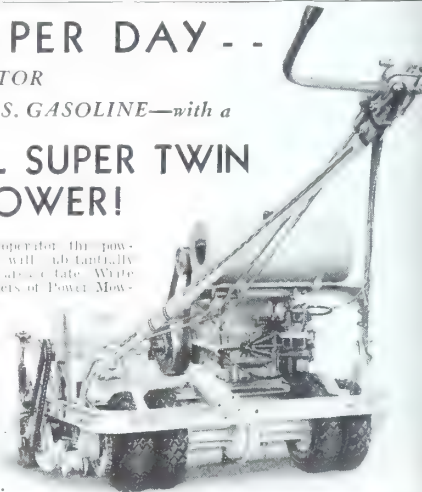
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Other models for the smaller lawns

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## BOOKLETS FOR THE ASKING

(CONTINUED FROM PAGE 112)

**THE SKY LINE TRAIL**, official order of the Sky Line Trail Hikers of the Grand Rockies, devotes its January, 1937, issue to the hike to be held this year. Its map of the camp site in Larch Hill pictures of jagged peaks and snow-capped mountains—details of Banff Park and lakes (and the flies to fish and—will start your vacation planning! Copy, write to THE SECRETARY, 1118, DEPT. G-4, WINDSOR STATION, CANAL, CANADA.

**SUMMER IN JAPAN** suggests not only a tour of this enchanting land when countryside is at its best, and seasonal changes offer special interest but a stay in Japanese seaside or mountain resort, swimming, motoring, tennis and golf—a new excitement with an Oriental background. N. Y. K. LINE, DEPT. 12, 25 B'WAY, N. Y. C.

**PARIS INTERNATIONAL EXPOSITION of 1937** is the title of an elaborate booklet that shows sketches of the buildings of the exposition by a French artist, and a very informative story of the exhibits. N. Y. K. LINE, DEPT. G-4, 610 FIFTH AVE., N. Y. C.

**THE AMERICAN TRAVELER IN EUROPE** offers first aid to the free-lance traveler who wants to get the most out of his trip to Europe. It suggests itineraries, prices costs, and shows how to save much money by making reservations in advance. AMERICAN EXPRESS CO., DEPT. G-4, 65 B'WAY, N. Y. C.

## Miscellaneous

**ELBOW PILLOWS** the new Veneer pillows that let you snuggle your head comfortably in its hollow—to sleep fully, soundly (and without snoring!) in at least ten points of luxurious comfort worth looking into—particularly if you are a restless tosser! ELBOW PILLOW CO., DEPT. G-4, 745 FIFTH AVE., N. Y. C.

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**THE CARE OF BEAUTIFUL SILVER** is a handsome portfolio of lovely pictures by leading silversmiths—with expert advice on cleaning, care and storage, to help you to a fuller use of your fine silver. If you are interested, too, in the new Silver cleaning kit, of which a descriptive card is enclosed. J. A. WRIGHT & CO., DEPT. G-4, KEENE, N. H.

**DIRECTORY OF GOOD SCHOOLS** is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN, 420 MONTGOMERY AVE., N. Y. C.

**95. THE SPINET GRAND**. A reincarnation of the old-time spinet in a modern version (musically speaking) is illustrated and fully described in a booklet that shows at least six different models of period and modern design, to fit compactly into as many different decorative schemes. MATHUSHEK PIANO MFG. CO., BOOKLET H, 43 W. 57TH ST., N. Y. C.

**96. CATALOGUE** of a company of wine merchants originally founded in 1830 gives advice on the selection, care, service and proper uses of wines—and a chart of vintage years. It helpfully itemizes "suggested cellars", modest and elaborate. BELLWIS & CO., DEPT. G-4, 67 E. 52 ST., N. Y. C.

**97. LEARN TO LIVE** points the way to a fascinating study of yourself and your background—outlining Dorothy Draper's clever course of success secrets which include such practical topics as decorating your home, spending smartly, entertaining successfully—and understanding yourself. DOROTHY DRAPER, DEPT. G-4, 38 EAST 57TH ST., N. Y. C.

**98. BON VOYAGE BOXES AND BASKETS** by Dean's is a brand new catalog (with latest prices and style numbers for your convenience in ordering) of the exciting gift boxes that Dean's will deliver to train, plane or steamer—cakes, fruit, books and magazines, surprise packets for every day of the journey! DEAN'S, DEPT. G-4, 75 EAST 57TH ST., N. Y. C.

**99. "SLEEP ON SPRING-AIR AND LIVE!"** says this little folder. It will help you to decide whether you want an inner-spring mattress, or the outer-spring type that comes in two layers and has insulation calculated to make it warm in Winter, and cool in Summer. CHARLES KARR CO., DEPT. G-4, HOLLAND, MICH.

**100. STEINWAY LOGIC**, prepared as an aid in the selection of a fine piano, gives an inside story of piano making and piano action, to help you understand the points of quality that make a fine piano. STEINWAY & SONS, G-4, 109 W. 57TH ST., N. Y. C.

**101. FOR MODERN INTERIORS**, the new and versatile all-wood wallboard known as Art-Ply offers a suggestion-book of many attractive rooms, which you can use as inspiration for either remodeling or new construction. There seems to be no end to the effectively paneled walls and ceilings you can design with the four patterns of this Art-Ply! VANCOUVER PLYWOOD & VENEER CO., DEPT. G-4, VANCOUVER, WASH.

**102. PRECISION PRODUCTS** have been made by General Motors for over a quarter of a century, and their enviable reputation backs up the Delco Air Conditionair, Boilers and Oil Burners. The full line of Delco heating and air conditioning equipment is described in this booklet, with diagrammatic drawings that anyone can understand. DELCO-FRIGIDAIRE CONDITIONING DIV., GENERAL MOTORS SALES CORP., DEPT. HG-4, DAYTON, OHIO.

**103. HEATS ALL THE ROOM** is the title of a folder describing Multiglo—a new sort of electric room heater, that keeps warm air circulating by throwing its heat in all directions, instead of merely forward in a single beam. It's light, portable, and can be plugged in anywhere. C. T. ELECTRIC CO., DEPT. HG, JACKSON, MICH.

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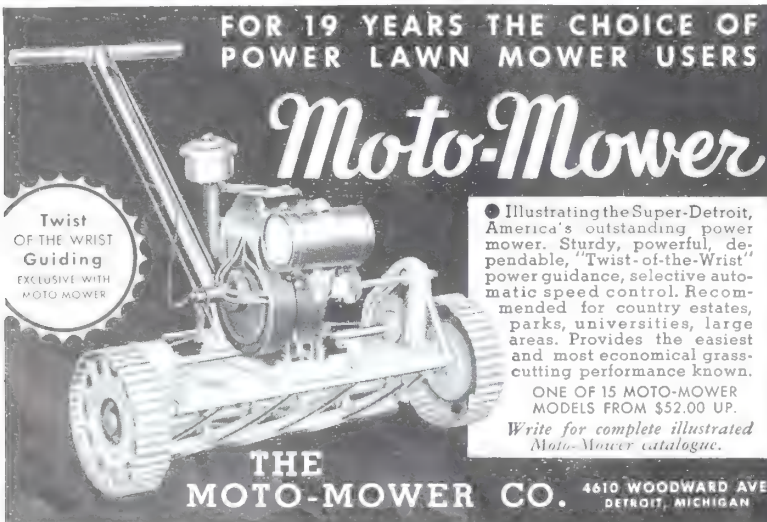
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## "WOODMAN, SPARE THAT TREE"

(Continued from page 137)

street in order that it may give service, must exercise such right with due regard for the rights of adjoining homeowners in such trees. By the same token, it may be held liable for all damages to adjoining property that results from its method of trimming or removing trees from the street. For example:

Here a light company in placing its poles and wires on a street slashed through some large and beautiful shade trees on the parkway between the sidewalk and street in front of a residence. The operation practically destroyed the trees. The owner of the residence sued the light company. The latter replied that it acted under authority of the city, that the city owned the whole street and the trees in it, and that consequently the property owner had no cause of action for the destruction of the trees. A jury, however, gave the property owner a judgment for \$1,000 damages. In affirming this judgment the court reasoned:

"The (the light company's) principal contention here, \* \* \* is that the easement to the entire street, including the parkway, vested in the city in trust for the ordinary and necessary purposes to which the streets of a city are usually subjected; \* \* \* and that consequently (the property owner) had no cause of action by reason of the destruction of these trees.

"This question has long since been settled, and settled properly, \* \* \* that, while this right (right to use the whole street) may exist in public service corporations, it is not possessed to such an extent as to relieve them from liability on account of the destruction of property there located belonging to the owner of the adjacent property. To hold otherwise would be unjust.

"These pathways are left and recognized by the city for ornamental purposes and with the intention that they shall be used by the adjoining property owners for shade trees \* \* \* ; and to hold that commercialism is so predominant in this state as to justify the destruction of such ornaments, without compensation to the owner who rightfully placed them there, would be to our minds wholly unjustifiable. Judgment affirmed."

And too, a home owner does not necessarily have to own to the center of the street to have a property right in trees growing or planted therein. If the trees are there or if he lawfully

plants them, he will be deemed the owner, and if they are wrongfully damaged he may have his action in redress. In illustration, let us take the following

In this case a home owner plan several valuable shade trees in front of his residence between the sidewalk and the street. The home owner did not own the fee in the street, so the trees were planted outside his property line. A passing horse owner permitted his animal to girdle one of these trees, a Scarlet Maple. The tree was subsequently destroyed. The home owner sued the other for damages in the sum of \$50. In passing upon the case, the court used the following language:

"It is insisted that this right (right) to recover for damage to trees in the street) exists only where the abutter (home owner) owns the fee of the portion of the street occupied by the trees. \* \* \* It seems to me, however that, even where he does not own the fee of the highway in front of his lot the abutter who sets out ornamental shade trees in the street opposite his premises, \* \* \* is entitled to have such trees protected against negligent or willful destruction at the hands of third parties. \* \* \*

"Even if the fee of the street where the tree stood was in the city, and the (home owner), by placing the Scarle Maple there, parted with his ownership thereof, \* \* \* the (horse owner) could not lawfully deprive him of the shade and ornamental effect which it afforded. \* \* \* I think he (the home owner) made out a prima facie case of injury at the hands of the (horse owner), for which he is entitled to redress. \* \* \*

The foregoing cases aptly illustrate the reasoning followed by the great weight of authority in situations of this kind. This authority recognizing the property right of home owners in shade trees in abutting streets, predicate upon the value of their presence.

However, this right of the public must be exercised within reason, and the judgment of officials thereon subject to review by the courts. So to public utilities that seek to exercise the right to trim or remove trees are bound to respect the rights of adjoining property owners. And as for third parties injuring such trees, without any color of authority, the right of the home owner to damages is usually so clear as to preclude any defense on merit to his action.

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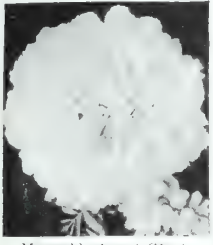
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## SMALL TREE MOVING

by R. C. McCollom

THERE has been so much awe built  
up around the subject of big tree  
moving that very few owners realize  
that they are probably capable of  
transplanting trees on a smaller scale  
with very little in the way of equip-  
ment. I am not depreciating the work  
of moving large trees. That is a deli-  
cate operation requiring special train-  
ing, special equipment and extra  
special ingenuity and patience. Con-  
sidering these requisites, it is doubtful  
if anyone was ever fully compensated  
for the headaches this work entails.

### SIZE AND ROOTS

However, if you have on your  
property a nice specimen tree that you  
would show to better advantage some-  
where else, and this tree is under 6"  
in caliper of the trunk, don't be afraid  
to tackle it. If the tree is 6" in caliper  
or over, it would be wiser to call in a  
man who has the necessary experience  
and equipment to perform this work.

The first step is that of root prun-  
ing the subject. This is a process that  
is often overlooked in the rush of  
commercial transplanting but one that  
is of the greatest aid to successful  
moving. We root prune in order to  
encourage a heavier growth of the  
fiber roots. These are the real feeding  
roots of the plant. The longer roots are  
merely for anchorage. True, they have  
fibers at the terminals but it would be  
impossible to move with a ball to in-  
clude them all so we concentrate a  
new growth of hairy roots within a  
distance of the trunk which may be  
handled conveniently in the ball.

### HOW TO PRUNE

The time to root prune is fall, al-  
though it can be done successfully in  
the very early spring. The way to root  
prune is a bit more complicated but  
perfectly straightforward and simple  
under ordinary conditions. For this  
operation have a clean, sharp spade, a  
sharp saw and a can of tree wound  
paint. Measure out from the tree trunk  
in all directions a distance of 6" for  
every inch of caliper of the butt. In  
other words, the diameter of this  
circle would be one foot for every inch  
of the diameter of the stem. Dig out-  
side this circle, going down only one  
spade's depth at a time completely  
around. The most convenient way of

doing this is to stand in the trench  
and back around the circle as you  
dig. Continue this operation, being  
careful to save all the fiber roots pos-  
sible and cutting all heavier roots  
cleanly and at right angles to the  
length of the root. Treat these wounds  
with tree wound paint. You should  
come to a point where the roots stop  
abruptly. Remember this depth ap-  
proximately, as it would be convenient  
in the actual moving operation.

Refill this trench with a good light  
top soil so as to encourage the growth  
of these new roots. The roots of the  
tree should not be disturbed again  
until it has gone through at least one  
full growing season. If the tree is  
large headed or in an exposed loca-  
tion, it might be wise either to lighten  
the head with a judicious pruning or  
guy it. We will discuss how to guy in  
a later section.

### MOVING TIME

The next question to consider is  
when to move. From my experience  
I can see no difference between fall  
and spring moving except in the case  
of a few trees such as Birch, Beech  
and any of the nut trees. In commercial  
work I have found no correlation be-  
tween losses and the season of trans-  
planting with trees such as Elms,  
Maples or Evergreens.

When you have decided the time is  
ripe for moving get the following  
equipment. One sharp, clean spade,  
one digging fork, one sharp saw, a  
quantity of 1/4" Manila rope, 1/4" jute  
rope, one ball of twine, preferably  
binder's twine, and burlap. This  
burlap can be old potato, grain or  
fertilizer bags with the seams cut so  
as to make one rectangular piece out  
of each bag.

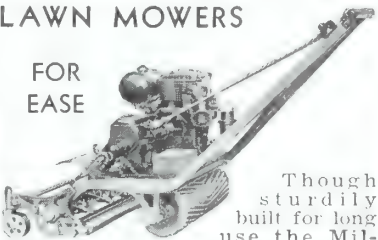
If the tree is over 2" in caliper, it  
will be necessary to have a platform.  
A perfectly good platform can be built  
at home very reasonably.

### PLATFORM PLANKS

Let us trace through the building of  
a three foot platform for example. Get  
36 feet of 6" by 3/4" lumber. Cut these  
into three foot lengths. Lay six of them  
together so that they form a perfect  
square, three feet to a side. Super-  
impose on these the remaining six  
(Continued on page 146)

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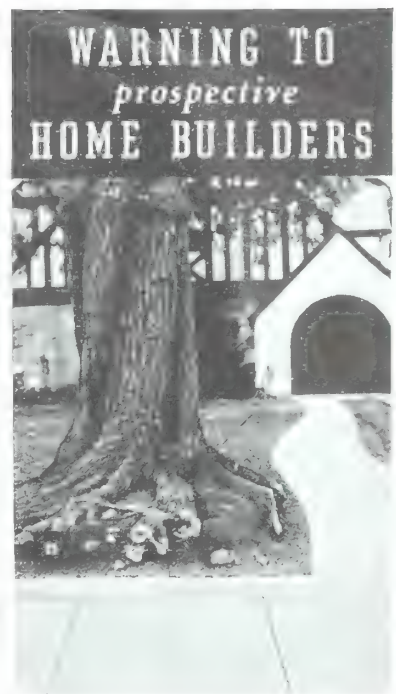
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The roots have been heedlessly backed  
away and left exposed to rot, disease  
and starvation—and a concrete walk  
and drive have been laid so close to  
the trunk as to stifle the root system.

Are you planning to build a house  
or remodel your present home?  
Then you should realize that such  
operations present a serious haz-  
ard to the trees on your property  
unless your plans are ok'd by a  
Shade Tree Expert. Otherwise there  
is grave danger that some beautiful  
and valuable tree will be damaged  
or destroyed through ignorance or  
negligence.

Here are some of the things to guard  
against:

Roots being Severed or Damaged in  
Laying Mains, Pipes, Curbs, Retaining  
Walls, etc.

Bark and Cambium Injuries by Trucks,  
Tractors, Steam Shovels and Blasting.

Roots being Starved and Stifled by lay-  
ing Concrete or Flagstone Drives, Walks  
or Terraces over them.

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which pile earth above the normal  
ground level.

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tects in this matter of protecting val-  
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## SMALL TREE MOVING

(CONTINUED FROM PAGE 145)

sections, laid at right angles to the first layer. Nail these together securely, being careful that no nail heads or points protrude above or below the plain surface of the platform to catch on burlap or roots. Drill two holes in each corner. Through these holes weave four or five strands of fairly heavy wire to form a loop. This is a perfectly satisfactory platform for executing work of this size.

### DIGGING BEGINS

Now to begin the actual digging. Measure out the same distance from the stem as in the case of root pruning and mark a circle on the ground. Go one foot beyond this circle all around to start digging. Dig as before for root pruning, saving all fibers and cutting all heavy roots. Then, with a digging fork, start shaving the ball down to the original circle which you have laid out on the ground. This is best done by holding the fork in a vertical position, placing the points one or two inches from the rim of the ball of earth, and forcing it down with a twisting, shaking motion. This breaks off the soil with a minimum breakage to the fiber roots. Continue this in small quantities at a time until the tree has reached the original ball decided upon.

As you approach this original ball, cut down and under in such a way that the circumference on the bottom of the ball is smaller by several inches than the circumference of the top of the ball.

### THE FINAL SIZE

This is the point where some judgment enters into the operation. The ideal of moving is to carry the largest ball which there is sufficient fiber roots to support. You may judge for yourself whether the ball has reached this point, and if it has, let well enough alone.

The next move is to make a burlap collar around the stem just where it meets the ground. This is best done by folding one burlap at a time carefully and neatly and rolling it as tightly as possible around the stem. Secure in place with light twine. This precaution of separate and tight wrapping is to prevent turning and twisting under stress which will injure the bark and cambium tissue, the "blood stream" of the tree. Cover the top surface of the

ball with burlaps laid so that they overlap. Then lay the burlap around the edge so that it hangs down approximately the depth of the ball in a skirt-like effect.

### BURLAPPING

If the ball is under two feet in diameter it will not be necessary to use a platform. This simplifies our operation considerably. From this point it is necessary to get one burlap under the ball. Roll up one half of a burlap tightly. Tip the tree as far as possible in one direction and insert this burlap under the ball as far as possible, the rolled end up against the part of the ball still resting on the ground, the remainder laid out flat. Let the tree come back upright and tip in the opposite direction from before. This should allow you to unroll the rest of the burlap and when the tree is righted, the ball will be sitting approximately on the center. Fasten binder's twine, doubled, to each corner of the burlap and draw up these corners, including with the ball the skirt-like burlaps, and make fast to the collar around the stem. It is now ready to be handled.

If the ball is larger than two feet in diameter it will be necessary to use a platform.

Here we take up our first work with the ropes. In this connection get a Boy Scout or Yachting Manual and learn to tie a square knot, a bowline knot, two half hitches and a timber hitch. Used correctly, these knots will save jamming which will necessitate cutting and consequent loss of rope. You would also be wise to whip all rope ends to prevent unraveling.

### THE FIRST TIE

Secure one length of 1/4" Manila rope several feet longer than the circumference of the bottom of the ball. Wrap this around the bottom of the ball, enclosing the burlap which is hanging down. Execute one-half of a square knot with the two ends and tighten as much as possible. You can aid this tightening by inserting a fork between the ball and the rope and with this as a lever spring up any slack that exists. Complete the square knot, being careful not to lose any of the tension.

Repeat this process with another  
(Continued on page 147)

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## SMALL TREE MOVING

(CONTINUED FROM PAGE 146)

piece of  $\frac{1}{4}$ " Manila at the top of the ball several inches below the rim. Lace back and forth between these two strands, taking up all slack and being careful not to dislodge either strand from its position. If the two strands are tight a fork again will gain enough spring in the rope to allow the lace line to be inserted between them and the ball.

Now with another considerable quantity of  $\frac{1}{4}$ " Manila lace this upper strand in a dozen or so places to the trunk of the tree, around the burlap collar. When finished, the top of the root ball will thus suggest a wheel with rope spokes radiating from the hub, or tree trunk.

We are now ready for the platform. Dig a ramp or runway at an angle of approximately 30 degrees to the horizontal and several inches wider than the platform to be used, leading up from the ball in the direction in which the tree is to be moved.

Lay the platform on this runway as close to the ball as possible. Wind several more burlaps into a collar at a point on the stem high enough to secure leverage for tipping and low enough to tip rather than bend the stem. Fasten a good stout rope on this collar. In this instance a sling is very convenient. This is merely a few feet of rope spliced into a continuous circle. Double this sling, wrap it once around the collar and secure pulling rope to both ends of the sling. This prevents twisting or tightening up of the noose.

### PLACING THE PLATFORM

With a slow steady pull tip the tree to an angle which will allow the platform to be pushed at least two-thirds of the way under the ball. In this connection I might say that in handling plant material nothing should be done violently. A slow steady pull will prevent the whipping of the top and the consequent crumbling of the ball. It will be useful to take up slack in this pulling rope by a turn or two around a tree, if convenient, or a crowbar driven into the ground.

Now that the platform is partially under the ball, ram it home with a crowbar or some similar instrument and gently ease the tree down on it. The major portion of the tree is now on the platform, but we must center it before making it fast. This can be

done by fastening a stout line on the lacing at a point in the direction of the runway. Wind this rope around the ball, keeping it as low as possible so that the pull may be exerted from the direction in which you wish the tree to move. With the application of this pull, the tree will move with a twisting motion on to the platform. A little experimentation will determine the exact line of pull for movement of the ball in any direction.

### LASHED IN PLACE

With the ball now centered on the platform, we are ready to make it fast. It is very important that this be done thoroughly and securely. Fasten some feet of  $\frac{1}{4}$ " Manila rope to one corner ring of the platform. Carry this line up and around the stem of the tree, being careful that it rests on the burlap collar, and down to the adjacent corner. Continue this process around the platform until each corner has at least two strands. Be sure this is very tight. If it is not some of the slack can be taken up by a light line wrapped back and forth between two adjacent strands and tightened.

To get the tree out of the hole, again tip in the direction away from the runway. Insert two stout planks under the ball as far as they will go. If the tree is of some size, or power is lacking, it would help to put a short piece of pipe between the planks and the platform to serve as a roller. Loop a stout pulling line to the wire loops on the two corners of the platform, toward the runway, and pull heartily but slowly on these two lines. It may be necessary to use several more pipes as rollers to get the tree up the ramp and on the level. In connection with these rollers be sure that the pipes are the same diameter, otherwise they will cause no end of trouble.

The transportation of the tree will vary with the size of the ball and the condition of the surface of the ground over which you must travel. If the tree is large, a stone boat and tractor will solve the problem. If these are not available it can be moved on planks and rollers with very little power. You should have at least four planks of the same thickness and no less than three galvanized pipes of the same diameter and of greater length than one di-

(Continued on page 148)

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## SMALL TREE MOVING

(CONTINUED FROM PAGE 117)

mension of the platform. Then there will always be one free roller and two free planks to keep ahead of the ball.

If the tree is small enough to be skidded by hand or by a small truck or automobile, make the coupling short enough so that the pulling power exerts a lifting force on the front edge of the ball. This aids materially in its locomotion. Remember that any pressure applied must be as smooth and as free of violent jerks as possible.

### THE NEW HOLE

At the new location dig a hole at least two feet greater in diameter than the ball and at least six inches deeper. Fill the bottom with good soil plus a good plant food. Manure is excellent for deciduous trees and must be thoroughly churned up with a good rich soil. Our schools tell us not to use manure with evergreens, but I must admit that I have had excellent results provided it is well covered by soil so that it is not in direct contact with the roots. Bone meal and linseed meal are two other materials which are well regarded for this purpose. Sod, if cut up fine, is also good. All must be thoroughly incorporated with a good rich soil. If your soil is particularly heavy, sand may be mixed in to advantage. In filling the bottom of the hole, pack well and allow for a bit of settlement.

Into this hole dig a runway similar to the one you dug at the old hole. Place two planks down this so that the ends rest about one-third of the way across the hole. Ease the tree as slowly as possible into the hole until the platform hits solid. Then tip the tree and remove the planks.

Untie the line that secures the platform to the ball. Fasten a line around the ball as was done to twist the ball on the platform and slide it off. It may be necessary to anchor the platform so that it will not turn also.

Your tree is now in the hole. A line around the ball may be used to turn the tree or to move it to the center of the hole. If it is too high or too low, tip the tree first one side, then the other and fill or remove soil under the ball as the conditions dictate. If it is crooked the same process will correct this difficulty.

You can then remove all lacing and burlap. Fill about a third of the depth of the ball with a good soil, again adding sand if the soil is heavy, and pack it well up against the ball with the handle end of a shovel. If water is available, start a hose running into the hole and throw in additional soil slowly.

Force the digging fork into this loose mud as deep as it will go with a shaking, probing motion. This is to break up any air pockets that may be formed. When the water reaches the top rim remove the flow and fill the hole. All around this hole mound up a few inches of soil into a saucer so that all rainfall or watering will be concentrated on the ball.

If guying is deemed necessary, you must have a quantity of galvanized wire, preferably #12 gauge, and several feet of discarded rubber hose. Select a crotch about half the height of the tree and measure out an equal distance from the stem along the ground. For anchorage, a 2" by 2" stake about two feet long with a shallow notch in one side will suffice. Drive this into the ground at an angle so that the pull of the wire comes on an angle of approximately 90 degrees to the stake so that about three inches remain above the ground. Cut a piece of wire slightly over twice the distance from this stake to the crotch to be used and thread it through about 12 inches of rubber hose. Thread it around the stem above the crotch so that the hose rests against all wood of the tree and the two ends terminate at the stake. Tighten this as much as possible by hand and secure to the stake. Repeat this process around the tree with two or three more guys, equally spaced. Then, pound in the stakes so that all guys tighten up equally. If it is necessary to gain more tension on any or all wires the two strands may be twisted.

### AS TO WATERING

For after care, water is the main factor. If the operation was carried out in spring this watering could be carried on all summer. In this connection, I would say that there is definitely a correct way to water. The sprinkling done by the tired business man after hours often does more harm than good. In very dry weather merely lay a hose at the base of the tree and forget about it for several hours. Do this about twice a week in the summer and spray the foliage every evening after the sun is far in the west.

If the moving was carried out in fall, a good straw or manure mulch on the ball will help as it will prevent frost heaving. It is a simple precaution to swathe the stem with burlap until late spring.

I hope this has been clear enough to encourage you to attempt moving some of your smaller landscape assets. It is fascinating, and a successful job gives a world of satisfaction.

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MARLIAC LILIES are the most popular of all Marliac Water Lilies. Scarcely a home garden is without a Marliac. Write for a complete list of all the plants in the collection. FREE! No money down. Payment in 3 installments. Write for FREE Catalog and Plant Material. MARLIAC LILIES are the most popular of all Marliac Water Lilies. Scarcely a home garden is without a Marliac. Write for a complete list of all the plants in the collection. FREE! No money down. Payment in 3 installments. Write for FREE Catalog and Plant Material.

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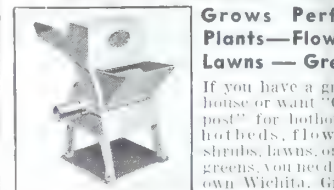
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BRAND'S PEONIES, if planted this spring will bloom a whole year sooner than plants planted next fall. New spring catalog in peonies, lilacs, many new fruits andamentals, choice flower and vegetable. Send for free copy.

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## PEONIE PERFECT COMPOST



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See page 24 for the national directory of real estate brokers



*In this issue of the magazine, the Editors of House & Garden present the Ideal House for 1937, but already they are looking forward to 1938. They therefore take pleasure in announcing*

AN

## ARCHITECTS' COMPETITION

for House & Garden's Ideal House—

# 1938

For complete details of this competition, look in the May issue of House & Garden, or mail the coupon below to HOUSE & GARDEN, Greenwich, Connecticut.

Please send me, as soon as available, the details of House & Garden's 1938 Ideal House competition.

Name .....

Architectural Firm .....

Street .....

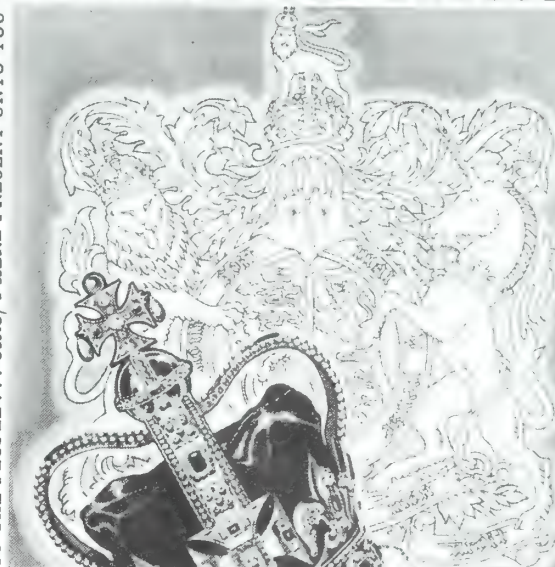
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H&G 107

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## CORONATION

## SOUVENIR SECTION

with issue of April 22, 1937

The Coronation of King George on May 12 will be an event of international significance; and so on April 22, The Christian Science Monitor will publish a special Coronation Issue, including a Souvenir Supplement. This Souvenir will be eight pages, beautifully printed in four colors on extra heavy paper; without advertising; and will review the ceremony in its past and present significance.

This Souvenir you will be glad to keep as a memento of this event; and the issue itself will carry many interesting feature stories relating to the Coronation. There is no advance in price for this issue; and as there will be a great demand for copies, place your reservation order now. Five cents a copy; for twelve or more copies delivered to the same address, three cents a copy. Use the coupon below.

## THE CHRISTIAN SCIENCE MONITOR

AN INTERNATIONAL DAILY NEWSPAPER

Published by

The Christian Science Publishing Society, Boston, Mass.

THE CHRISTIAN SCIENCE MONITOR

Dept. HG-4, One Norway Street, Boston, Massachusetts

Please send to the address below ..... copies of your issue of April 22, containing the special Coronation Souvenir. Remittance of ..... is enclosed. (Enclose 5 cents for each copy. For twelve or more copies to the same address enclose 3 cents for each.)

Name .....

Address .....



# Visit House & Garden's Ideal House

THE STORES LISTED BELOW have agreed to build for you model rooms from House & Garden's Ideal House in co-operation with the Editors of House & Garden. These rooms have all the charm of the pictures you have just seen, plus

the reality of actual fabrics and furniture. Visit these rooms during the month of April. See and examine each detail of the furnishings and select those which you want for your own. You will find your nearest store in the list below.



## LOOK FOR THE SEAL OF APPROVAL

This symbol, when affixed by tag or label to an item of merchandise displayed in a store, establishes its authenticity as an "Ideal House" selection, chosen by The Editors of House & Garden.

In many of the model rooms, shown by the stores listed here, you will note variation in detail from the furnishings illustrated in this issue of the magazine. But in each case, these variations have been authorized by House & Garden to allow for differing interpretations of the basic design, and to permit a wider range in price in the cost of furnishing.

The symbol above is your assurance that these modifications conform to House & Garden standards of design—and to the generic type prescribed for House & Garden's Ideal House—1937.

Visit the rooms of the Ideal House at one of these stores. And look for House & Garden's "Seal of Approval" when buying furnishings, equipment, and accessories for your home.

**R. H. MACY & CO., INC.**  
New York City

Macy's are executing the complete decorative scheme for House & Garden's Ideal House, now under construction at Fox Meadows, Scarsdale, New York. The house will be open from about June 1st to September 1st.

**BULLOCK'S**  
Los Angeles, California

**DANIELS & FISHER STORES CO.**  
Denver, Colorado

**G. FOX & CO.**  
Hartford, Connecticut

**WAYSIDE FURNITURE SHOPS**  
Milford, Connecticut

**THE EDWARD MALLEY CO.**  
New Haven, Connecticut

**W. E. BROWN DECORATING CO.**  
Atlanta, Georgia

**CARSON, PIRIE, SCOTT & CO.**  
Chicago, Illinois

**THE KILLIAN COMPANY**  
Cedar Rapids, Iowa

**COLONIAL HOME FURNISHING COMPANY**  
New Orleans, Louisiana

**JORDAN MARSH CO.**  
Boston, Massachusetts

**THE BON MARCHE DRY GOODS COMPANY**  
Lowell, Massachusetts

**STIX, BAER & FULLER CO.**  
St. Louis, Missouri

**MIRON FURNITURE CO.**  
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**ABRAHAM & STRAUS, INC.**  
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Mitchell, South Dakota

**JOSKE BROTHERS CO.**  
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# HOUSE & GARDEN

Last Publication

DOUBLE NUMBER

SECTION I: New Gardens

SECTION II: House Furnishings

Features for the Bride

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BOOKS OR MAGAZINES.



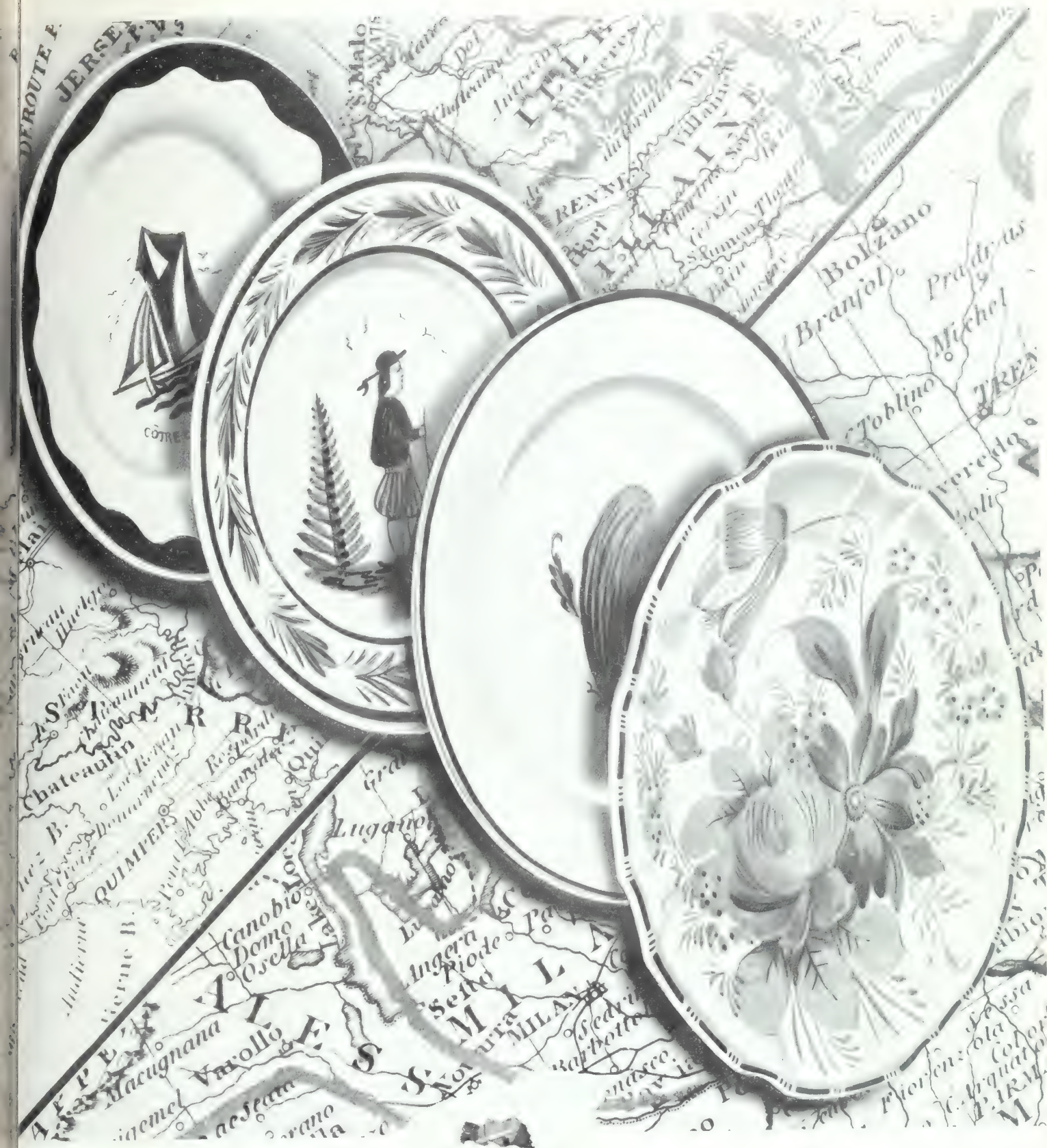
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They still hunt truffles with pigs in the dis-  
 Périgueux. They bake bread (pain noir  
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 gles, glassware and pitchers . . . like no  
 have the best of it now, for urbane sun  
 ows of brittle carrots. Fluttering sailbo  
 color. Timid greens, the color of ea  
 arch for it took us to provinces where fac  
 o and bébé is of more moment than fatte



it's here now, at simple, unpretentious prices. Ex-  
 shown from top to bottom above: "Bateau", French  
 plate, 1.29. "Quimper", French dinner plate, 89c.  
 a", Italian dinner plate, 79c. "Lugano" Italian dinner  
 c We haven't pictured our colored stemware from  
 en and our bubbly ice tea sets from Mexico, but you'll  
 want them when you see  
 them on the 8th floor,  
 34th & B'way, N. Y. C.

★ **MACY'S**



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and permanence into  
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**CONCRETE**

*Home of Victor M. Henry, Gen'l Mgr., U.S. F. Landers, Inc., East and West roads, and West Concrete walls, partitions and doors.*



*Residence of Royal Sterling, Tr. Road, Marblehead, Mass. A. F. L. worth, builder; A. A. Dirlam, archt.*



*Concrete home of Mrs. Martha Harris, 6301 Washington Blvd., Indianapolis, Ind.*

**J**UST think of it! You can enjoy concrete's priceless protection against the attacks of fire and storm, of termites and decay . . . you can have concrete's warm beauty and permanence . . . for only a few dollars per month more.

And this small added first cost may easily *turn into a saving*, thanks to lower upkeep costs and slower depreciation, and in many communities to lower insurance rates.

Housekeeping is a joy in a concrete home. Its walls do not settle, its floors do not sag, its doors and windows do not bind. It is snug and dry in winter, and cool in summer. And concrete is adaptable to Colonial, English, Ranch House, Modern—*any* architectural style, color and finish.

## *Any home can afford concrete floors*

New methods cut the cost of these floors—rigid, warm, quiet, and *fireproof*. Some owners like them simply colored and waxed. Others use linoleum, wood, carpet or other covering. Variety and charm—different in every room if you wish.

If you are planning to build a new home, send for attractive brochures and design ideas for concrete homes.

**PORTLAND CEMENT ASSOCIATION**  
Dept. 5-20, 33 W. Grand Ave., Chicago, Ill.

## HOW TO GET A CONCRETE HOME

1. Ask a nearby concrete products man or concrete contractor for names of architects and builders experienced in concrete.
2. Tell the architect you select that you want concrete walls, concrete floors and a firesafe roof.
3. Have your plans figured by one of the rapidly growing number of builders and realtors who have built concrete homes and who are specializing in this type of construction. As a rule you will get the best bid and the best job from a builder experienced in concrete. Let nothing shake your determination to obtain the best value for your home-building dollar in today's market.

**A FIRESAFE CONCRETE HOME.**





## From Doll House to Dream Home

*A little lady plays at home-making and, even as she plays, she dreams of another home—a dream home that will some day be her own. Because of advanced architectural science and improved materials, this natural transition from play to dreams to reality finds greater fulfillment than ever in homes that are built today.*

### ARCHITECTURAL SKILL IMPROVES AND PROTECTS YOUR BUILDING INVESTMENT . . .

Architectural guidance is the best insurance on your building investment that can be obtained. When you decide to build, consult an architect first. Working with a dependable builder, he combines modern methods which utilize new and better materials with plans properly designed to fit your individual needs. The result—complete satisfaction and lasting home value.

In this new home of yours, glass will play a more definite part than ever before, both as a building material and decorative medium. Sun-spreading picture windows

will frame your favorite view—a generous use of mirrors will widen and brighten the rooms—windows will be double-glazed to lessen heat loss. Your kitchen and bathroom will have walls, and ceilings too, of brilliant, sanitary Vitrolite or colorful glass.

Homes are no longer built of just boards and nails and brick and mortar. They are new from ridge-pole to sump. No wonder then that architect and reputable builder, using recognized quality materials, play such an important part in protecting your home building investment. Libbey-Owens-Ford Glass Company . . . Toledo, Ohio.

● Photograph taken in the House Beautiful Brides Home, New York City.



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## QUALITY GLASS





# The House & Garden

## ARCHITECTS' COMPETITION

### SECTION I

**OBJECT OF THE COMPETITION**—On the basis of work executed within the past three years, a) to select an architect to design the House & Garden 1938 Ideal House, b) to select an architect to design the House & Garden 1938 "House-for-Two," and c) to make certain other awards as outlined in Section II.

**ELIGIBILITY**—The Competition is open to all registered architects in the United States.

**REQUIRED MATERIAL**—Photographs, plans and other data, as detailed under Section III.

**JURY OF AWARD**—Will be composed of three members of the American Institute of Architects and the Editors of House & Garden.

In making awards the Jury will consider the following points: meritorious design; space economy and convenience of plan; orientation, and adaptation to site; appropriate and skillful use of materials.

*Competition closes June 28, 1937*

### SECTION II

Material submitted will be judged and prizes awarded in two classes as follows:

#### CLASS I

Houses of 5-10 rooms, inclusive:

First Prize	\$500
Second Prize	\$250

The First Prize winner in Class I will be commissioned to design House & Garden's 1938 Ideal House and, upon acceptance of final drawings, specifications and details, on or before August 15, 1937, will receive an Honorarium of \$750 in addition to the \$500 prize award.

#### CLASS II

Houses of 6 rooms and under:

First Prize	\$500
Second Prize	\$250

The First Prize winner in Class II will be commissioned to design House & Garden's 1938 "House-for-Two" and, upon acceptance of plans and elevations, will receive an Honorarium of \$250 in addition to the \$500 prize award.

Supplementing the prizes in the above classes, a number of houses, not to exceed ten, will be selected by the jury for Honorable Mention and an award of \$50 each.

All prize-winning houses, and those receiving Honorable Mention, will be published in House & Garden. Should any other houses be selected for publication their architects will be reimbursed for photographs used at the rate of \$5 each.

### SECTION III

#### CONNECTION OF THE COMPETITION:

1. The contest is open only to registered architects residing in the United States. Each contest-

### NOTICE TO ARCHITECTS

House & Garden announces a new type of architectural competition. The winner of the First Prize in Class I will receive the commission to design the House & Garden "Ideal House" for 1938. The winner of the First Prize in Class II will design our "House-for-Two."

Cash awards, totalling \$1,250 to the architect of the "Ideal House" and \$750 to the architect of our "House-for-Two," will be awarded in lieu of the customary percentage fees (without supervision) for the design of private residences.

Under this new program we shall give even greater prominence to our "Ideal House" for 1938 than we have in 1936 and 1937. The architect of this important editorial feature will naturally receive full credit.

Rights to the design of the "Ideal House" will revert to the architect after its final publication in House & Garden. We reserve the privilege, however, of furnishing plans and specifications to selected real estate firms and builders wishing to cooperate with department stores and House & Garden, in the construction, decoration and exhibition of duplicate "Ideal Houses." In such cases the architect will, of course, be prominently identified with the design of the "Ideal House" and suitable arrangements for supervision of construction will be made.

Similar conditions will apply to the design and publication of our little "House-for-Two." Edgar I. Williams, member of the New York committee of the A. I. A. Committee on Competitions, is the Architectural Adviser of the House & Garden Architects' Competition.

ant may submit as many houses as he desires, the submission of such material being taken as acceptance of the conditions of this competition. There is no restriction on style or materials. But no material will be accepted which has previously appeared in magazines other than those edited for the architectural profession.

2. In determining the total number of rooms of a house, the following rooms *only* should be counted: Living room, dining room, study or library, kitchen, bedrooms and servants' bedrooms. Contestants must write on the back of the mount the class in which the house submitted is to be entered.

3. Presentation of each house will comprise:

a) Two photographs: A general exterior view, and an exterior detail; both 8" x 10" in size, glossy finish.

b) A first floor plan and (or combined with) a plot plan; a second floor plan. Plans to be drawn in ink, at  $\frac{1}{4}$ " scale, walls in solid black, with

room designations and dimensions clearly lettered. Orientation must be indicated on plan.

c) The following information, included as legend:

Location of House

Type of Construction

Material of Exterior Walls and Roof

Color of: Exterior Walls

Roof

Trim

Blinds

Entrance Door

(Color to be indicated, in water color or tempera, in a block  $1\frac{1}{4}$ " x  $\frac{1}{2}$ " opposite each item. Where more than one color is used on walls, the color block may be divided accordingly.)

d) The title, "The House & Garden Architects' Competition" must be lettered across the bottom of the mount.

e) All the material under a, b, c and d, above, should be mounted on a single piece of heavy cream-colored board, 30" x 40" exactly.

f) The name and address of the contestant must not appear on the front of the mount.

4. On the back of the mount there must be:

a) Indication of Class in which the house entered.

b) The contestant's name and address, written on the mount and covered with a piece of paper pasted around the edges.

c) An envelope, pasted to the mount, containing Blueprints, from which the architect's name and address have been eliminated, showing the floor elevations of the house.

A plain, unsigned sheet of paper listing the following information (this item is not mandatory, but is expressly requested by the Editor for their information. Indicate if any item is to be treated confidentially): Name of owner; location of house; cubic foot content; cost per cubic foot; total cost of building; date of completion; insulation (type, thickness, where used); heating or air-conditioning equipment; windows (material, type); any comments relating to special problems involved.

5. All contestants will be notified of the Jury awards at the close of the competition. Non-premiated houses, or those not immediately selected for publication, may be withdrawn by the contestant, and, upon notification from him, will be returned express collect. It is requested that no material submitted in this competition and retained by us for publication, be offered to any other magazine until it is released by us.

6. Entries should be carefully packed to avoid injury in transit and sent express prepaid to the Architects' Competition Editor, House & Garden, 420 Lexington Avenue, New York. The competition will close on June 28, 1937.

Additional copies of this announcement may be secured from House & Garden.



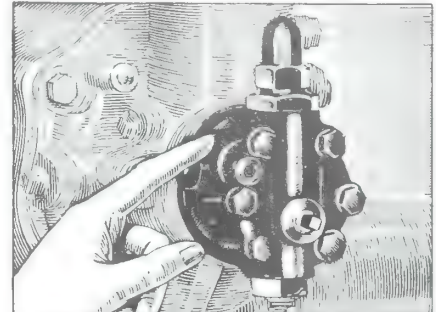
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Perfectly fitted equipment for small homes—and for the large mansion. There's never a misfit installation.

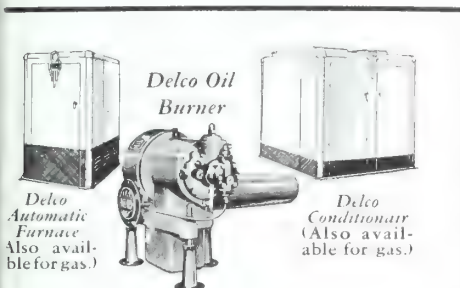


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You know how a too-rich mixture in your car wastes fuel. Oil burners that lack proper controls let mixture of oil and air get too rich... waste fuel... cause smoke and soot. The Thin-Mix Fuel Control offered only on Delco Oil Burners—keeps the mixture *thin*... creates a clean, hot flame that gets more heat from the oil... saves money, heats your home for less cost and does it better. It's another modern miracle from the world's foremost builders of devices for combustion of liquid fuels.

The Delco Oil Burner will convert your shovel-fired furnace into a fully automatic heating plant. And, both the Delco Automatic Furnace and the Delco Conditionair are fired with Delco Oil Burners equipped with the Thin-Mix Fuel Control.

## NEW Delco Oil Burners and Automatic Furnaces with the exclusive Thin-Mix Fuel Control cut heating costs to the bone



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for all types of heating—at attractive prices

No matter what type of heating you require—no matter how large or small your home may be, you can now have dependable Delco Automatic Heat with the economy of the Thin-Mix Fuel Control. New smaller models at unusually attractive prices make the convenience of this truly automatic heat an actual economy in homes of any size.

**H**ERE'S good news for those who think automatic heat is only for the very well-to-do. Now families of modest incomes can have convenient, *entirely* automatic heat—and save money at the same time. The reason is... the Thin-Mix Fuel Control.

Every Delco Oil Burner is equipped with the Thin-Mix Fuel Control. This sensational General Motors development mixes the cheapest grade of domestic fuel oil with air—to form a *thin mixture* that produces a flame packed with heating value... stingy in fuel consumption... and so efficient in operation that you get amazing savings every day your oil burner is in use. And that isn't all. The *new* Delco Oil Burners are *factory-fitted to your* size home.

No more need for a "big house" burner to heat a five-room house. No more wasted heat, wasted oil or wasted money. The Delco Oil Burner is engineered to fit exactly the heating requirements of *any* size house.

Why experiment? With the savings you'll get from the Thin-Mix Fuel Control, it actually costs *less* to enjoy Delco Automatic Heat than heat from unknown, untested burners. Just

think—no more back-breaking work. No more dusty cellar dirt. No more expensive clinkers. You can have *clean, automatic heat and can bank the savings.*

### Fall Payment Plan for Spring Buying

If you are building or remodeling, you owe it to yourself to get complete information about the Delco Oil Burner and those two other great Delco Heat developments—the Delco Automatic Furnace (for steam, hot water or vapor systems) and the Delco Conditionair (for forced warm air systems) that "air conditions as it heats."

Ask your nearest Delco-Frigidaire dealer, or mail the coupon below. The new Delco Fall Payment Plan makes *this Spring* the wise time to buy.

*It Pays to Talk to*

# DELCO-FRIGIDAIRE

The Air Conditioning Division of General Motors

**AUTOMATIC HEATING, COOLING AND CONDITIONING OF AIR**

### MAIL for Spring buying facts

Delco-Frigidaire Conditioning Division  
General Motors Sales Corporation  
Dayton, Ohio, Dept. HG-5

Please send me by return mail complete information about ☐ Delco Oil Burners ☐ Delco Automatic Furnaces ☐ Delco Conditionair.

Name \_\_\_\_\_

Street \_\_\_\_\_

City and State \_\_\_\_\_



# Visit House & Garden's Ideal House

THE STORES LISTED BELOW have agreed to build for you model rooms from House & Garden's Ideal House in co-operation with the Editors of House & Garden. These rooms have all the charm of the pictures you saw in the April

issue of House & Garden, plus the reality of actual fabrics and furniture. Visit these rooms, see and examine each detail of the furnishings and select those which you want for your own. You will find your nearest store in the list below.



## LOOK FOR THE SEAL OF APPROVAL

This symbol, when affixed by tag or label to an item of merchandise displayed in a store, establishes its authenticity as an "Ideal House" selection, chosen by The Editors of House & Garden.

In many of the model rooms, shown by the stores listed here, you will note variation in detail from the furnishings illustrated in this issue of the magazine. But in each case, these variations have been authorized by House & Garden to allow for differing interpretations of the basic design, and to permit a wider range in price in the cost of furnishing.

The symbol above is your assurance that these modifications conform to House & Garden standards of design—and to the generic type prescribed for House & Garden's Ideal House—1937.

Visit the rooms of the Ideal House at one of these stores. And look for House & Garden's "Seal of Approval" when buying furnishings, equipment, and accessories for your home.

## R. H. MACY & CO., INC. New York City

Macy's are executing the complete decorative scheme for House & Garden's Ideal House, now under construction at Fox Meadows, Scarsdale, New York. The house will be open from about June 1st to September 1st.

BULLOCK'S  
Los Angeles, California

DANIELS & FISHER STORES CO.  
Denver, Colorado

G. FOX & CO.  
Hartford, Connecticut

WAYSIDE FURNITURE SHOPS  
Milford, Connecticut

THE EDWARD MALLEY CO.  
New Haven, Connecticut

CARSON, PIRIE, SCOTT & CO.  
Chicago, Illinois

THE KILIAN COMPANY  
Cedar Rapids, Iowa

COLONIAL HOME FURNISHING COMPANY  
New Orleans, Louisiana

JORDAN MARSH CO.  
Boston, Massachusetts

THE BON MARCHÉ DRY GOODS COMPANY  
Lowell, Massachusetts

STIX, BAER & FULLER CO.  
St. Louis, Missouri

MIRON FURNITURE CO.  
Plainfield, New Jersey

JOHN G. MYERS CO.  
Albany, New York

ABRAHAM & STRAUS, INC.  
Brooklyn, New York

THE WILLIAM HENGERER CO.  
Buffalo, New York

FLINT & HORNER, INC.  
New York City

HAMMACHER SCHLEMMER & CO. INC.  
New York City

W & J SLOANE  
New York City

MCCURDY & CO.  
Rochester, New York

RIKE-KUMLER CO.  
Dayton, Ohio

JOSEPH HORNE CO.  
Pittsburgh, Pennsylvania

L. HUMMEL'S SONS  
Pottsville, Pennsylvania

JOHNSON FURNITURE CO.  
Mitchell, South Dakota

JOSKE BROTHERS CO.  
San Antonio, Texas

T. EATON CO., LTD.  
Toronto, Canada



*Give as  
serious thought to*

# AIR

*as you give to*

## FOOD



THEN AIR CONDITIONING BECOMES  
*a matter of vital importance*



Sunbeam Air Conditioning Unit  
Models for oil, coal or gas.

# SUNBEAM

## AIR CONDITIONING

DELIVERS CLEAN FILTERED AIR  
HUMIDIFIED AIR...CIRCULATING AIR  
HEALTHFUL VENTILATION  
HEATS IN WINTER...COOLS IN SUMMER

FOOD is much in your thoughts. Too great care cannot be given to its selection and preparation. Why neglect the air that you and your family breathe fifteen times a second? Even though we all know that it carries impurities; often becomes too dry; breeds colds; is filled with dust, germs and pollen; is it given the attention it deserves?

Today you can be concerned about AIR and find a healthful answer... SUNBEAM Air Conditioning automatically controlled. In your present home or a new one you can enjoy uniform heating all winter and be sure that only filtered, clean, properly humidified air is gently circulated by a blower-fan into every room in your home. And whether you burn oil,

or coal, low fuel costs are assured. And in summer you'll find relief by operating the blower to circulate clean, cool night air. You may have mechanical cooling installed at any time.

SUNBEAM Units are installed out of the way... permit attractive basement planning. Inconspicuous wall grilles do not interfere with furniture arrangement. Send for literature, use the coupon.

THE FOX FURNACE COMPANY,  
Elyria, Ohio.

Send me your new free booklet on  
SUNBEAM Air Conditioning for

☐ my present home.  
☐ for a new home.

Name

Address

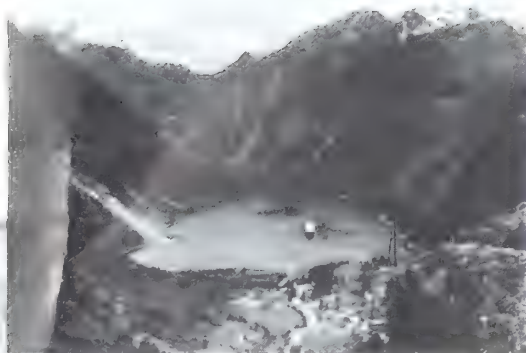
City  State

HG-5-37

THE FOX FURNACE COMPANY, ELYRIA, OHIO  
Division of American Radiator & Standard Sanitary Corporation



THE FJORD



GEIRANGER FJORD



STOCKHOLM



MOSEOW CATHEDRAL OF ST. BASIL

# Pack the Bags!

## INCONGRUOUS NORTHLAND

You're a North Cape "cruiser" with a week at sea behind you. You have matched stories with the staff-captain and have almost established yourself as a seasoned traveler when you hit Iceland. And here, for all your weeks in London and Paris, you're a fish out of water. The North country is incongruous. It's the land of the unexpected. Iceland, for example, has its furs and fishnets, but it also has hot springs, and a swish of the Gulf Stream takes the sting from the climate that is like a New England Spring.

From Iceland you swing across the path of the midnight sun and read the "Ship's News" by sunlight at one in the morning. At Lyngseidet you run across a colony of Lapps, a short and swarthy people, descendants of the Mongols. They're quite out of place in rugged surroundings that were made for Vikings. In fact, the scenery, itself, is incongruous. It is wild, yet majestic—a perfect backdrop for Wotan and his warlike Valkyrie maids. Then the fjord will bend, the backdrop fades, and you have the very down-to-earth view of a quiet fishing village tucked along the rim of a snow-capped hill.

Somehow the names of the towns add their half-tone music to the strangeness of the atmosphere. You have such jawbreakers as Skudeshavn and Aandalsnaes, and you're almost glad to find there is such a simple place as Hell, a small town a few miles from Norway's Trondheim. As you move southward your daily parcel of experiences that are entirely "new" grows smaller, and by the time you reach the neat cities of Stockholm and Copenhagen you are back on more familiar ground.



VANGSAA FISHERWOMAN



ICEBERG STEAMER—ICELAND



IT'S THRILLING TO HAVE A BATHROOM

THAT *everyone* ADMIRES!

THAT'S one reason why so many people these days are building their bathrooms with walls of Carrara Structural Glass. These walls make any bathroom beautiful. Or any kitchen. If that matter. They're smooth, polished, highly reflective. They're mellow and rich in color, forming an ideal background for fixtures and furniture. They're permanent. And one of

the nicest things about them is, they're so easy to keep clean. You just give them an occasional rubdown with a damp cloth.

Are you planning a new home? Let Carrara Walls make you proud of your bathroom. Are you going to remodel your present bathroom or kitchen? Let Carrara Walls bring back its youth and beauty in full measure. And mean-

while, send today for our brochure "Personality Bathrooms and Character Kitchens." It is illustrated in full color, and contains complete facts. Address Pittsburgh Plate Glass Company, 2173 Grant Bldg., Pittsburgh, Pa.

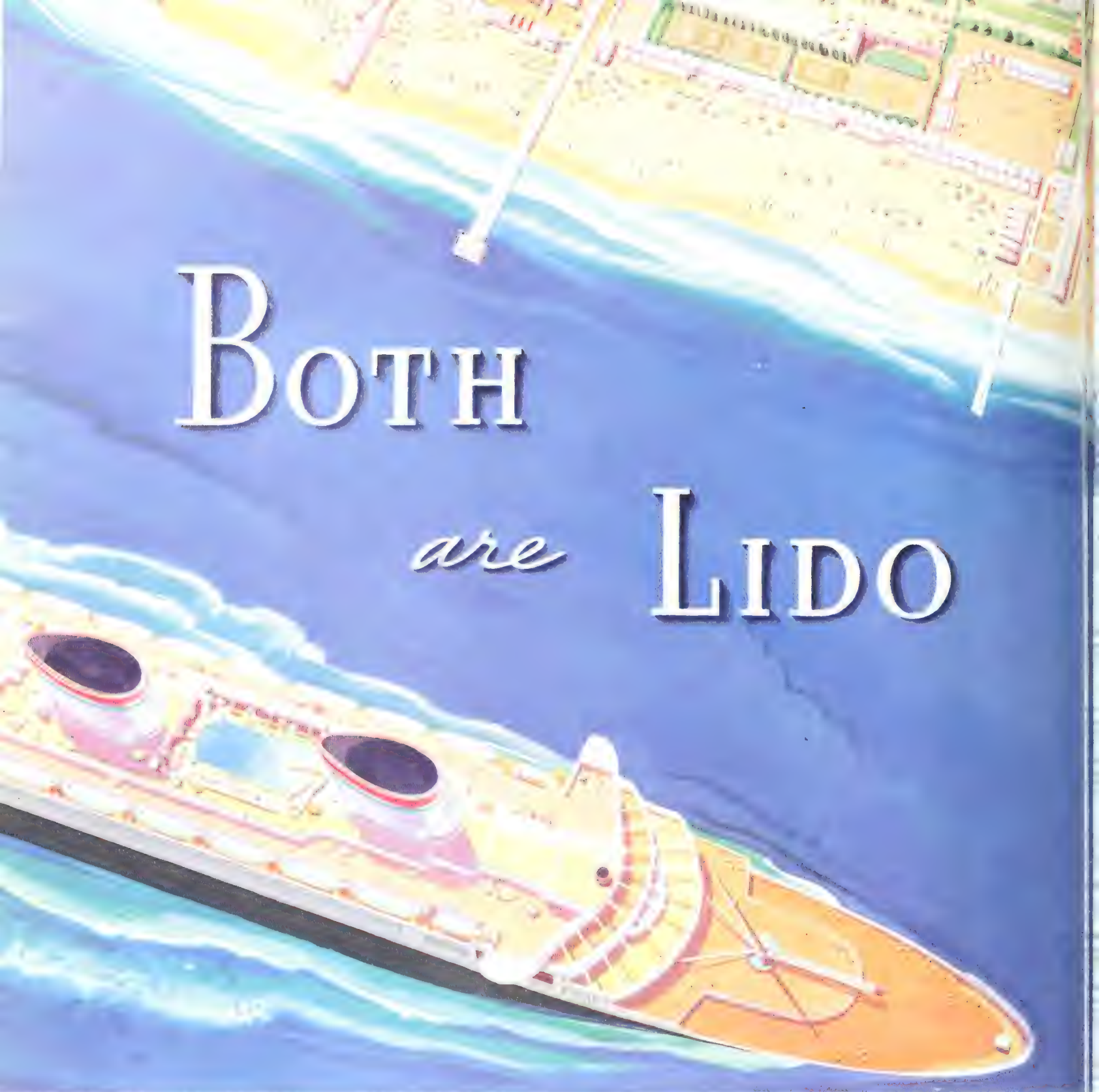
*Pittsburgh Plate Glass*  
**PITTSBURGH PLATE GLASS COMPANY**



A charming Carrara bathroom in the home of Mr. and Mrs. H. D. Clark of Detroit. A Black Carrara wainscot, with Jade Carrara trim and fixtures of jade green, is the secret of the room's beauty and utility.

**CARRARA**  
**THE MODERN STRUCTURAL GLASS**





# BOTH *are* LIDO

The Lido of Venice . . . and the Lido of Italian liners . . . are centers under the sun! The famed strip of golden, warm sands, reached by the turquoise of the Adriatic and set off by the glories of Venice across the Lagoon . . . sees its splendor, its color, its charm . . . mirrored on the sweeping decks of the superliners Rex and Conte di Savoia . . . leaders of the equally famed Italian Line fleet!

Smart Europe flocks to Venice's Lido "in season". Smart America more and more is flocking to the Italian Line's Lido in all seasons—because of the outdoor delights, the mildness, the serene comforts of the Southern Route crossing, at any time of the year.

Soon you will be going abroad again. This time, give your trip the added glamour of a Lido crossing . . . and the added 1000 miles or more of Mediterranean cruising at no added cost. There are two ways to go—a direct, express crossing to Naples, Genoa or Nice on the Rex or Conte di Savoia . . . or a leisurely itinerary embracing as many as ten fascinating ports on the popular Roma, Saturnia or Vulcania. And at the end of your Lido voyage, fast trains will speed you to European capitals!

TRAVEL AGENTS in all cities. For complete details, apply to the nearest agent or write to:  
New York, Philadelphia, Boston, Cleveland, Chicago,  
San Francisco, New Orleans, Montreal, Toronto.



## ITALIAN LINE









# JAMAICA

BLUE MOUNTAINS — EMERALD SEA

## Choose Your Own Climate in JAMAICA this Summer . . . .

Will you choose 70° in our scenic mountain resorts at 2,500 feet elevation, or 56° at 7,000, or 80° on our romantic surf bathing beaches, cooled by constant trade-winds?

Why not enjoy them all? The cost of a Jamaica vacation is amazingly low. Living costs, and rates at hotels and guest houses, are far less than on the mainland. Here you find every outdoor sport, in a tropical paradise of extravagant natural beauty. 2,000 miles of scenic highways for enjoyable motoring.

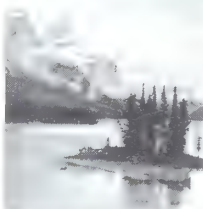
For booklet (H), consult your travel agent, or the United Fruit Colombian Standard Fruit, Canadian National Steamships, or Pan American Airways, or address:  
240 Park Avenue, New York, or Kingston, Jamaica, B. W. I. (Cable "Deboard").

**THE JAMAICA  
TOURIST TRADE  
DEVELOPMENT  
BOARD.**

## Vacation at JASPER NATIONAL PARK in the CANADIAN ROCKIES



Ride Jasper's Trails of Endless Beauty.



Play Jasper Park's Championship Course.



**CANADIAN NATIONAL TO EVERYWHERE IN CANADA**

Here in the world's grandest Alps playgrounds, you'll find a combination of natural beauty and comfortable hospitality that brings people back for second and third summer. For a whole-hearted enjoyment of outdoor activities is fully equalled by the congenial atmosphere of Jasper Park Lodge where you make your headquarters. Among Jasper's many unique attractions are the individual cabins apart from the lodge itself—but where the same high standards of service and cuisine are at your call.

Low rail fares. Through air-conditioned equipment from Montreal, Toronto, St. Paul, Jasper and Vancouver. For new Jasper National Park and Alberta booklets, call or write any Canadian National office.

Montreal	186 Tremont Street
Boston	420 Main Street
Chicago	4 S. Michigan Avenue
Philadelphia	206 Dixon Terminal Bldg.
Portland	1239 Washington Boulevard
Duluth	428 W. Superior Street
Kansas City	414 Fairfax Bldg.
Los Angeles	67 S. Grand Avenue
Minneapolis	634 Marquette Avenue
Missouri	360 McGill Street
New York	673 Fifth Avenue
Philadelphia	1500 Chestnut Street
Pittsburgh	355 Fifth Avenue
Portland, Me.	Grand Trunk Ry. Station
San Francisco	648 Market Street
Seattle	1329 Fourth Avenue
St. Louis	314 No. Broadway
Washington, D. C.	1221 National Bank Bldg.
Washington, D. C.	922 15th St., N.W.

## Fashion hint FOR BATHROOMS



## CHURCH Sani SEAT

A touch of color in the right place—in towels, bath mat, curtains. But matched to the color of a new CHURCH SEAT. Then see the big improvement!

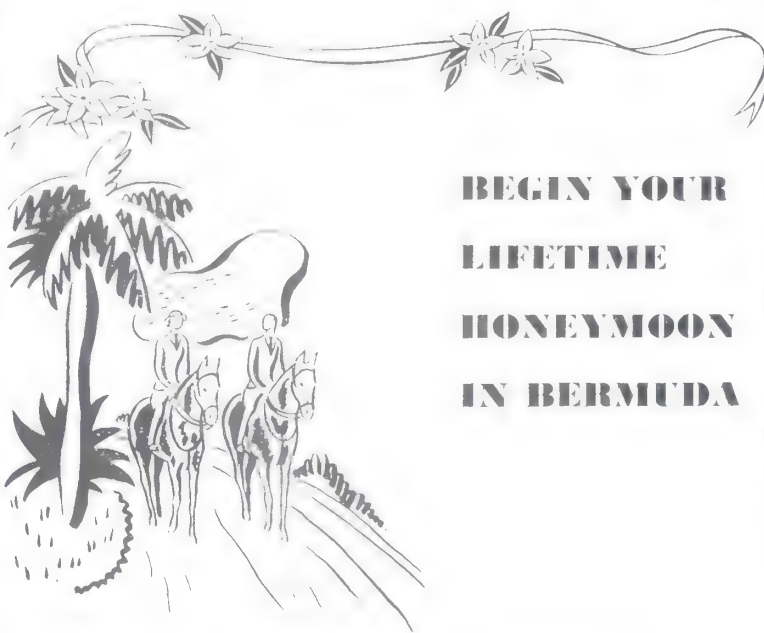
A new booklet shows 24 lovely color schemes, based on brilliant CHURCH SEAT Colors; tells you how to harmonize and set your color combinations; shows how easily and inexpensively you can have a beautiful bathroom. Mail the coupon.

Send me your free booklet "Bathroom Makeovers"

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



## BELMONT MANOR and Golf Club

If you want to honeymoon at the hotel with the smartest social life, you'll come here! Belmont Manor is surrounded by 18 holes of golf, a swimming pool, the cool waterfront—and the grandest surf bathing beaches are near.

## BEGIN YOUR LIFETIME HONEYMOON IN BERMUDA

## INVERURIE and Cottages

If you want to live literally on the water and bathe right from your room, you'll choose Inverurie. Sailing, bathing, fishing, all start from our breezy Marine Terrace. It's a jolly spot for dancing. Golf privileges at the nearby Belmont.

## AUTUMN IN SWEDEN LAND OF SUNLIT NIGHT



Clear, sparkling September days in Sweden. Gay, friendly Stockholm salutes the festive Autumn season—new ballets at the Ro. Opera—smart musical revues—superb meals in lovely restaurants—horse racing at beautiful Ulriksdal—Sweden's handsome capital at her native best.

Then visit the walled city of Visby smoldered in September roses or the rich Chate Country, when its sun-laced beech forest turns to exquisite yellows and reds.

Make Stockholm your gateway to all the northern wonderlands and the fascinating Baltic region.

Only eight hours by plane from London; Paris; five hours from Berlin. By through trains from Berlin and Hamburg or direct Swedish liners from New York in eight luxurious days.

Ask your travel agent or us for our new "Lands of Sunlit Nights" suggesting delightful trips in all the Scandinavian countries—a wealth of vacation guidance. Please mention Department HG.

**SWEDISH TRAVEL  
INFORMATION BUREAU**  
630 FIFTH AVENUE NEW YORK





Second Officer R. G. Roberts checks his ship's position on the Summer "B" Track. The internationally agreed course lies South 81° East for 176 miles — South 83° East to the "corner" — by the great circle route for Bishop's Rock — and then due East to Cherbourg.

## Sailing the 'B' Track East

Ship's course was her master's whim . . . until Cunard inaugurated regular transatlantic steamship service in 1840. Before 1854 Cunard adopted specified east and west courses . . . and saw variants of this system traffic system culminate in the North Atlantic Track Agreement of 1933, for which Cunard White Star are secretaries. Today these two highways are as fixed as motor roads. And on the southernmost, the "B" Track East, Cunard White Star express liners travel direct to France . . . saving time for voyagers to the Continent . . . adding further advantage to those attributes of the British tradition: comfort, suavely served, security based on a heritage of seamanship!

### EXPRESS SERVICE TO FRANCE... ENGLAND

Favored route to anywhere on the Continent . . . and the obvious choice for your voyage to the Coronation, May 12! Next express sailings to Cherbourg, Southampton:

*Aquitania* . . . April 28; May 12; June 2, 16, 30; July 14  
*Queen Mary* . . . May 4\*, 26; June 9, 23; July 7, 28  
*Berengaria* . . . May 4, 20; June 19; July 3, 21

\*Direct to Southampton.

16 other sailings through June . . . in famous Cunard White Star liners . . . Also weekly service from Montreal and Quebec at unusually low rates. Book through your local travel agent or Cunard White Star Line, 25 Broadway and 638 Fifth Avenue, New York.

THE BRITISH TRADITION DISTINGUISHES

# CUNARD WHITE STAR

## CANADA CALLING YOU..

**Choose from 1,001 DIFFERENT VACATIONS!**

**P**ACK your bags and head north this summer . . . for a *different*, thrilling, inexpensive vacation as "Guest of Canada", your friendly neighbor.

*Do you long for quiet woodland peace?* . . . Take a family cottage on the sun-bathed shore of one of Canada's Maritime provinces. Swim, canoe, golf and hike by day. Then sleep as you've never slept before all through the crisp, cool night.

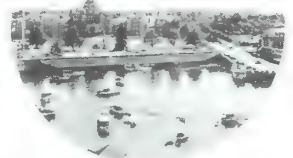
*If you love the "colony" life* . . . Plan to join the gay, congenial crowd at one of our many smart, world-famed resorts.

*If a motor tour appeals* . . . Set your course along Canada's miles and miles of scenic highways. Stop over at wayside inns, camp in beautiful National Parks, or put up at great, modern hotels.

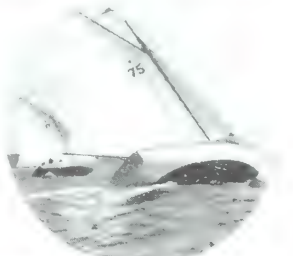
*Are you a fisherman?* . . . Discover the sportsman's paradise, in Canada's forested lakelands and along her myriad rivers. You'll find them richly stocked with fighting beauties.

*Tour by train or bus*—or enjoy an inland cruise through mighty waterways, if you prefer . . . And remember that each of the thousand-and-one vacations Canada invites you to enjoy is an *inexpensive* vacation. Learn more about them all by sending the coupon below for our big, free Vacation Guide.

**CANADIAN TRAVEL BUREAU**



*A lovely scene in beautiful Vancouver's land-locked harbor . . . a "bit of England" on the coast of the world!*



*Not a motor, but a sailboat . . . and a "bit of the West" in the heart of Canada's beautiful waters.*



*Good winter sports are available in the snow-covered mountains you to explore far frontiers, and the unspoiled National Parks of Canada.*



Canadian Travel Bureau, Ottawa, Canada.

☐ Please send me free copy of your 68-page illustrated book about vacationing in Canada.

☐ Please send information on

district, province or

Name \_\_\_\_\_

Address \_\_\_\_\_

Name \_\_\_\_\_ Address \_\_\_\_\_






**NEW YOUTHFUL, MODERN IDEA**

**Delacy & Murray**  
 INTERIOR DECORATORS & DESIGNERS  
 31 NEWBURY STREET BOSTON

PRIVATE: For more information, write to the designers at the above address. For more information, write to the designers at the above address.

A  
GIFT



TO  
CHERISH

The interest in Swedish pottery has been growing in this country by leaps and bounds. The boldness of design, together with the unmatched colors achieved by the master potters of Sweden give these pieces the romance and glamour of Old World craftsmanship and the perfection of technique.

*Vase, green and gold, 12 1/2" high.*  
 No. 1000, \$12.50; No. 1001, \$14.50; No. 1002, \$16.50

Write for beautifully illustrated color plates.

**SWEDEN HOUSE, Inc.**  
 636 FIFTH AVE. NEW YORK, N. Y.



**OLD HAVEN CRAFTS**

**THE "RUMFORD"**  
 A folding cocktail or coffee table—knotty pine, walnut waxed finish and stands 18" x 31" L. x 19" W.

Priced at \$18.50 each

*Booklet "Old Haven Crafts" available free on request*

**Carbone INC.**  
 112 Boylston St. Boston

# SHOPPING




**How Many To Get?**  
 on the little coaster at least 16" a replica of the famous Stockholm Hall inlaid on black, or white in effect. \$2.50. Smaller size in a tray. Collar button or accidental box with St. Francis presiding, \$7.50. Larger tray, \$12.50. Small pieces available for tiles and other design. Sweden House, 6 West 51st St., New York

**For the simplest and most conservative bowls** that house all your flowers to the best advantage. Hence take note of this little pewter vase. The refined shape and delicate fluted cone around the top are enough to establish it as a thoroughly lovely and useful little piece. \$2.00 and you can order it from Foster H. Van Buren, Camden, Mass.



**DELIVER OF A GEORGE STRIPE** perhaps, for its unusual character. Nevertheless this luncheon set has decoration of a more general description. Created of brilliant red linen with stripes of white and gray, this combination is easy enough for the most brilliant luncheon. 17 pieces to the set, priced at \$10.75. Moore, Inc., 150 Fifth Avenue, New York, N. Y.



## HOOKED RUGS

- Available immediately, faithful hand made reproductions of museum pieces now in Metropolitan Museum of Art, New York. An excellent gift for the bride.
- Write for free illustrated booklet showing collection *exclusive with this House.*

**THE HOUSE OF HOOKED RUGS**  
 515 Madison Avenue, New York  
 DEPT. A

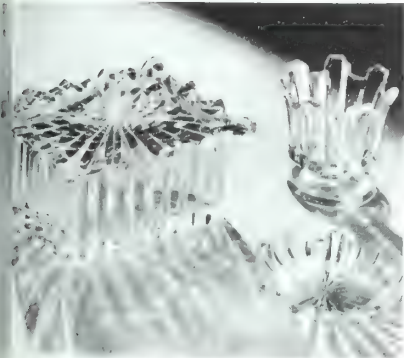


*Middleburg, West Yarn, 36" x 36"  
 \$13.00 express collect*



# AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



CUTTING a fine figure wherever its future resting place—a superb smoking set of crystal. The cigarette cup, of heavy quality and hand-cut, \$3.95. The box, \$10.00; and the ashtray, 3½ inches in diameter, \$2.50. The latter comes in various sizes. Convenient blunt edges on the bases prevent scratches. Alfred Orlik, Inc., 395 Madison Ave., New York

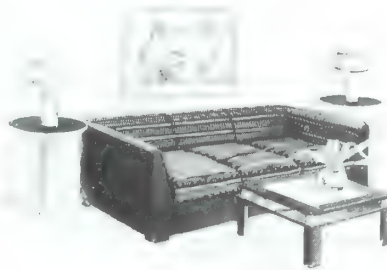


A BAKING dish with glamor. This one is Sheffield silver, no less, and inside it has a removable glass compartment which will not break when placed in the oven. A lovely idea for Sunday night suppers, when a small hot dish is almost a necessity. \$15.00 a pair, and \$75.00 by the dozen. Olga Woolf, Ltd., 509 Madison Ave., New York



PERHAPS the little squirrels will inspire your child to store up food with proportionate energy. At any rate they're very decorative, and worked out in vivid red and blue on plates of white Coburg china. 2 plates, a cereal bowl and a mug, sell complete for \$4.50. May be obtained from Carbone Inc., 342 Boylston Street, Boston, Mass.

## Bride's Guide to MODERN!



We sell more modern furniture than any establishment in the country . . . our display and facilities are the largest, our record the most impressive. Yet, we don't merely sell modern . . . our decorators interpret it, according to the tastes and needs of our clients. For the bride-to-be, we can be of unusual assistance in setting her on the right path to a lovely modern home!

MME. MAJESKA  
Consultant Decorator

**Modernage**  
162 East 33rd St.  
New York

## Paul Revere Pitcher

The original of this sterling silver pitcher was made by the famous patriot silversmith and master craftsman, Paul Revere, and is now an outstanding piece in a private collection of Colonial silver. To those who appreciate fine old silver, this authentic reproduction makes an appropriate gift. And with the wedding season upon us, you may well include it among your presents.

Send for our illustrations of other famous Shreve reproductions

**Shreve**  
CRUMP & LOW COMPANY



4 pints capacity \$65  
7½ inches high

*Boylston at Arlington Street, Boston, Massachusetts*

Rebecca  
DUNPHY  
and  
Grace  
HUTCHINS

INTERIORS



65 EAST 55TH STREET, NEW YORK  
WICKERSHAM 2-0563

## Classic Furniture in the Modern Trend

(Well Within Moderate Cost)

MANY NEW INSPIRED EXAMPLES.  
DESIGNS TRANSCENDING THE COMMONPLACE

**New York Galleries**

Founded 1903  
46 EAST 57th STREET





TERRARIUM—A tropical garden enclosed in glass.

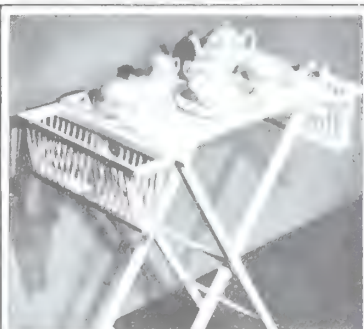
AQUARIUM—Containing enchanting fish. As either this is a most effective coffee table. Metal trim in chromium or brass. Unfilled . . . 80.00

**RENA ROSENTHAL, Inc.**

485 Madison Ave.

(at 52nd St.)

New York, N. Y.



## BREAKFAST SET ON STAND

A breakfast set on a stand, a most effective coffee table. Metal trim in chromium or brass. Unfilled . . . 80.00

China is our hobby

**Alice H. Marks**

17 EAST 42ND ST. • NEW YORK CITY  
TELEPHONE PL. 3-7292

## COPPER KITCHEN KING



## OBLONG CHAFING DISH

Cleaning copper, metal, brass, chrome. Large oblong chafing dish, 8 or 10 pints, 100. Mounted on a sturdy base with a side frame. Has a water pan, heat bag, very high cover. All mounted and polished. Interior of copper. No. 1, 10 pints, \$23.00. No. 2, 11" x 17", 8 pints, \$37.50. Delivered within 100 miles of N. Y. C. Send for catalog on imported French "De-Luxe" copper ware.

#1 9" x 11", 4 pints, \$23.00

#2 11" x 17", 8 pints, \$37.50

Delivered within 100 miles of N. Y. C.  
Send for catalog on imported French  
"De-Luxe" copper ware.

## BAZAR FRANÇAIS

CHARLES R. RUEGGER, Inc.—Est. 1877  
666 6TH AVE.—at 21st St.—NEW YORK

# SHOPPING



As crystal clear as the ice it will hold is this most modern of ice tubs. It comes in a fine etched glass with a gracefully curved handle and complete frame of chromium. Tongs are chromium, too. Might also be used for berries, olives and such, \$6.75 complete, and obtainable from Lambert Brothers, Lexington Avenue at 60th Street, New York



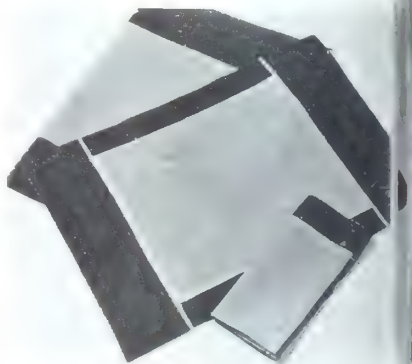
TEA with flavor—Oriental. In the packages are one quarter pound of "Smoky Soo Sian Tea," a choice Chinese tea in its native wrappings, \$.75. Also one half pound of "Jasmine Tea," the most popular tea imported from the Orient, \$1.25. Accompanying caddy with 12 coasters, \$2.25. Gunn & Latchford, Inc., 323 Fifth Avenue, New York



So THAT you can make hay when the sun shines—or tend your garden. A useful basket, filled with a trowel, hedge clippers, flower shears, a dirt loosener and a pair of specially prepared cold cream garden gloves. The empty space holds your own special tools, \$8.50 complete, Abercrombie & Fitch, Madison Avenue and 15th Street, New York



ASSEMBLE your own color scheme, if you can't use the blue combination shown here. This one has a navy blue border around a pale blue center, with overcast stitching in white. Similar arrangement can be made up in about twenty different schemes, in a soft linen, 17-piece luncheon set, \$19.50. Bournefield, Inc., 660 Fifth Avenue, New York



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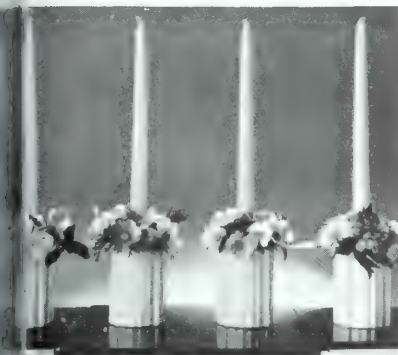
Stamford 3-2250



# AROUND



SOME relative to the ancient dragon perhaps—except for his mild appearance. But instead of smoke, talcum powder comes from the nose of this little animal. Since this white quilted lamb is useful as well as amusing for the baby, you'll find him a nursery necessity. Comes from Eleanor Beard, 519 Madison Avenue, New York, costs \$7.50.



THIS lovely apparition is accomplished, ladies and gentlemen, by a water recess surrounding the candle socket of each of these little sticks. Use them on the dinner table or mantel. At cocktail time, substitute cigarettes for the flowers, and use the candle for a light. \$3.20 a pair. From McCutcheon's, Fifth Avenue and 19th Street, New York.



ALLURING as the bonbons it will hold is the design of this new Orrefors glass compote. Of clear white glass with a twisted stem base, it is exceptionally nice for table use, but it might also be used for flowers. Measuring 5 inches in height and 8 inches across the top, it is priced at \$4.50, and from Georg Jensen, 667 Fifth Avenue, New York.



NESTING isn't confined to animal life—look at these chairs. They telescope, hence become excellent for transportation, Winter storage, or Summer storage too, if necessary. In Pompeian green, brown or ivory, and sturdily built. Feet have rubber soles to eliminate scratching. \$16.00 apiece. Florentine Craftsmen, 540 First Avenue, New York.



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## SAMPAN



Ingenuity in the choice of container is one of the refreshing pleasures of arranging flowers. This white porcelain Oriental Sampan and its thatched roof make an unique picture with a few sprays artistically placed.

Sampan, 18 inches long, \$12.00

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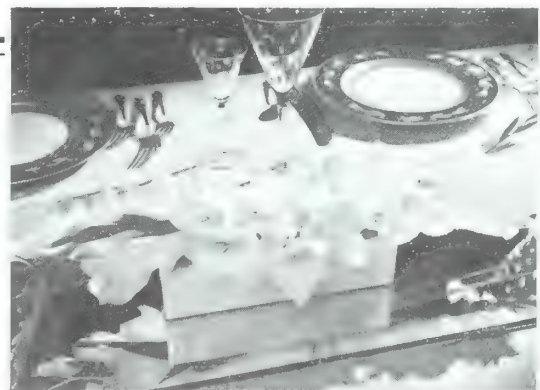
Coronation color Napkins (13 ins. square), or Cocktail Oblongs (7x9 ins.), marked in white with your name or monogramme! ... To-the-King (wine) • Queen Blue (turquoise) • Crown Gold • London Fog (grey) • Ascot Turf (brown) Oxford Blue.

Be sure, when ordering by mail, to print color, size and name or monogramme desired.

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175 BARTHOLOMEW AVENUE HARTFORD, CONN.



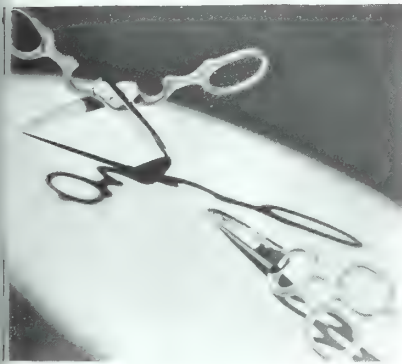




# AROUND



THE elaborate decoration on these marmalade jars may not add to the flavor therein, but it's bound to improve the looks of the breakfast table. Jars are quite large—about 6 inches high and three inches in diameter. The design is painted in natural colors on the white crockery container, \$1.00 apiece. Maison Glass, 15 East 17th Street, New York



READY to cut an extremely useful figure in your kitchen. The shears cut vegetables, trim pies, dress fish. The center circle lifts bottle caps. The oval circle, opened, squeezes lemons, unscrews bottle tops. Just off the handle is a lid pry. Hyacinth blue, coral, jade or white, \$1.00 apiece. Fifth Avenue Cutlery Shop, 730 Fifth Avenue, New York



THE Family Album goes modern. For those who prefer loose photographs to pasted ones comes a book fitted with pockets for pictures from the very small to a 10 by 13 inch size. The cover is antiqued cowhide, \$25.00. In black leather \$20.00, or imitation leather \$15.00. Large or small pockets. Art Book-binding Co., 228 East 15th Street, New York



BOUND to reflect your good taste. This charming collection of mirror and smaller wall brackets are designed after old Italian pieces. The gilt mirror is about 16 by 12 inches, and the brackets not more than 6 inches wide—just the size for small figurines. Mirror, \$12.50, the brackets, \$5.00 the pair. Daniel's Den, 48 Gloucester Street, Boston, Mass.

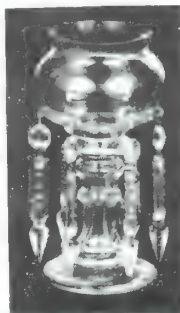


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7" high

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Hand painted floral decorated cigarette set. Holder and ash tray in white, blue or green flowers. \$1.75 per set



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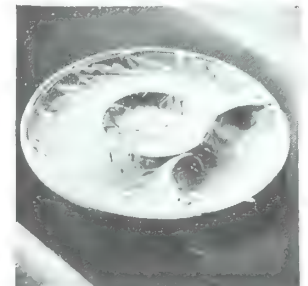
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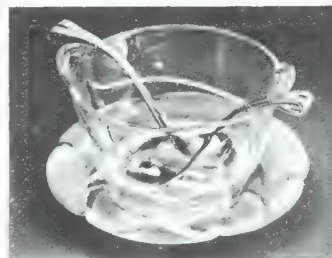


## Artichoke Plates \$5 half doz.

These white pottery dishes will really do an artichoke justice. The center depression is for the artichoke itself, the hollow rim holds the discarded leaves and there is a place for the sauce. A new shipment of these plates from abroad makes immediate delivery possible. Shipped express collect.

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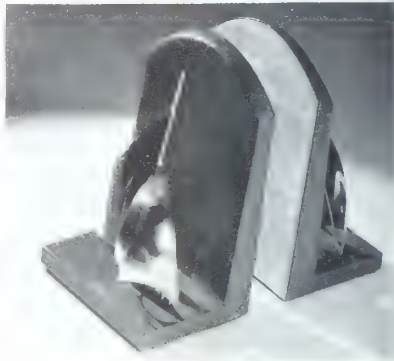
To shed a light on your decorating problems—especially in the country. For the little lamp is charmingly hand-carved on a base of natural pickled oak. Rough natural linen shade has flowers of deep red, blue, and green. Base \$10.00, shade \$1.50. Same model lamp in white and gold, slightly higher. Rena Rosenthal, 485 Madison Ave., New York



AUNT DINAH's quilting party had nothing on modern-day needleworkers. Here, for instance, is a pillow cover on a burgundy ground—\$13.50, yarn, \$2.50. Part of a group of imported tapestries, some with the center worked, others with design underlaid. From \$1.50 to \$23.50, without yarns. Alice Maynard, 558 Madison Ave., New York



You can sail right into your literature without the least effort if you own these breezy bookends. The little boat attached is of brass, while the bases are covered with veal-skin leather in ivory, green, red or blue also in natural pigskin. They cost \$17.50 the pair, and you can obtain them from Mark Cross, Fifth Avenue and 52nd Street, New York

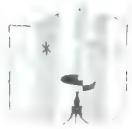


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Lead \$20.00 . . . Aluminum \$10.00  
Send 10c post  
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Lead and rock garden ornaments.

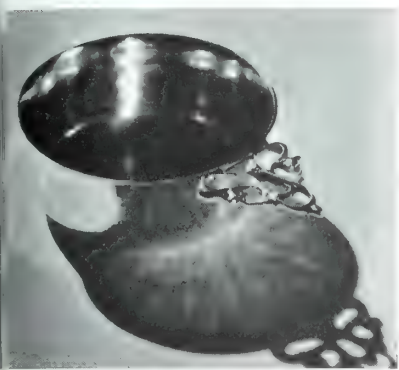
**THE GRAF STUDIOS**  
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# AROUND



INSPIRATION for laggard letter-writers and book-keepers. The portfolio is of antiqued ivory with a design of copper paper appliqué and tinted to simulate antique gold. Matching waste-basket is similarly treated. These are reasonably priced at \$5.00 apiece, and you can obtain them from the Woman's Exchange, 541 Madison Avenue, New York



IN THE old days this dish was used solely as a wine taster. Now, it also serves as a nut meat dish, individual relish container, ash tray. An example of hand-raised work, it retains the thick edge of heavy gauge silver from which it is fashioned. Diameter about 3 inches. Priced at \$12.00. From George C. Gebelein, 79 Chestnut Street, Boston, Mass.



LARGE enough for a small rest anyway. This is a child's garden chair, a minute copy of a grown-up's model (also obtainable). It is bamboo, with canvas cushions in white, eggshell, brick, navy, chocolate, green, red, plum or yellow. Chair \$12.00; matching sofa \$24.00. Obtainable from The Page Shop, 21 Haverford Ave., Haverford, Pa.



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Including three-letter monogram  
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THE VALET RACK stands ready with his morning's apparel. Coat on the hanger, trousers, shorts, and socks on the cross bars. Shoes on the bottom rack. Mahogany, maple or walnut finish, \$9.85. Chrome, \$24.75.



THE SHAVING MIRROR floods his entire face with glareless indirect light and insures a smooth, perfect shave every time. A bulb back of the 8" beveled mirror does the trick. This chrome fixture easily fastened on wall. \$12.50.

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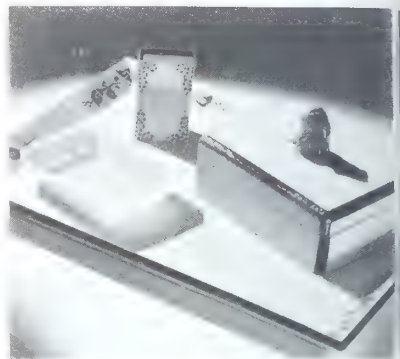


# SHOPPING

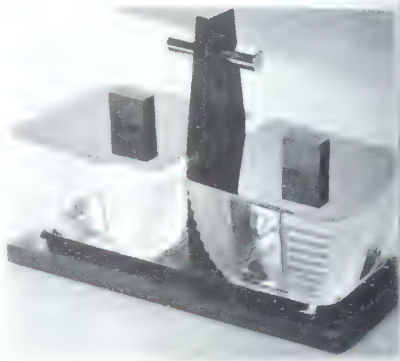
IN THIS lineup, behold some giddy substitutes for the frayed and weary corks that inhabit your liquor bottles. Tiny flowers and leaves—pink, red, blue, green, yellow come gathered together on catalin rims of various colors. Handy for replacing lost or broken glass decanter tops. \$6.00 apiece. James Pendleton, 19 East 57th Street, New York



WHITE comes to the fore as a glistening new cigarette set. Except for gay little decorations in red, the large tray (\$8.00), and the accompanying matchbox (\$2.50), are of simple white lacquer. Atop the cigarette box is a little carnelian dog (\$15.00). A plain white glass ashtray (\$3.50) completes the picture. Yamanaka & Co., 680 Fifth Avenue, New York



A set to relish with emphasis. It holds preserves, spices, relish and whatnot. Dishes are of plain and frosted glass, and the stand whatnot. The chromium lids have hooks inside, to hang conveniently on the sides of the bowls when in use. Two dishes, \$12.00, or three (more expensive). Hammacher Schlemmer, 145 East 57th Street, New York



## ● HEIRLOOM PIECES ●

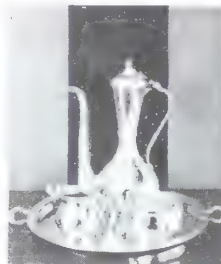
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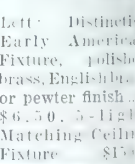
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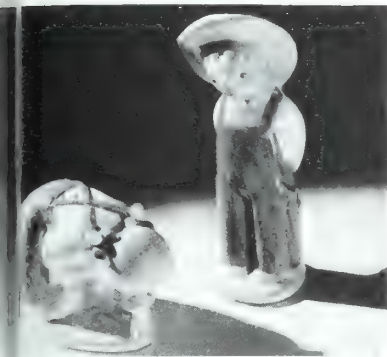
Right: A fine Georgian Bracket capturing the Shell Motif—an authentic design by Alexander. Fully hand-crafted \$9.00



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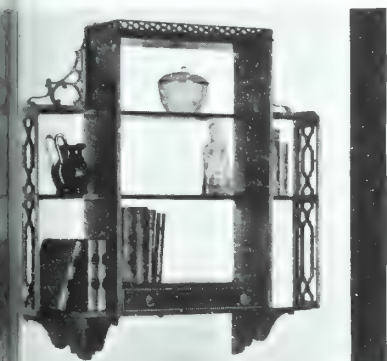
# AROUND



MEMBERS of the Shaker sect, perhaps, for this engaging couple is made for salt and pepper service. The little girl, bending over a small, pretty water fountain, holds the salt. The lad harbors pepper. Of pottery colored in soft shades, \$2.25 a pair. Similar figures for figurines only. Personality Decorating, Inc., 717 Madison Ave., New York



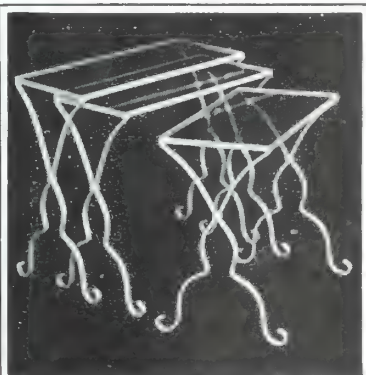
"WILLIAMSBURG" is the nomenclature of this fine medallion rug. Inside its deep black border are flowers in American Beauty and rose mixtures with green leaves. Center fawn ground bordered with scrolls of beige. Reproduction of a rug in the Metropolitan Museum 24" x 48", \$16.00. House of Hooked Rugs, 515 Madison Ave., New York



ANYONE who gives a hang about his books or bibelots should appreciate this book shelf. Backed in the center panel with a mirror, and equipped with a crotch mahogany drawer, it hangs gracefully on your wall. Design is Chippendale, and the material mahogany. \$58.50. Georgian Furniture Company, 237 Main Street, Cambridge, Mass.



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MAY  
12

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BET. 57th AND 58th STREETS

*Léron*  
LINENS and LINGERIE



**LÉRON BED SETS**—New for the Spring! Finest Linens or Percales, white or softest colours. Designed and Created especially for the Country Home! Delightful for Trouseaux. Do send for LÉRON'S book of Gift Suggestions. Bed Set bordered with Swiss embroidered flowers in Natural colours. Single set \$22.50. Double set \$29.50.

SEND FOR LÉRON'S BOOKLET OF GIFT SUGGESTIONS





Arndel suite complete with glass-topped table, \$247.50

## A floor-ful of ideas

One entire floor of our Shop is devoted to articles and equipment for your summer play hours. In it is a great variety of furniture for lawns, porches, cabanas and beaches. There are games for exercise and pleasure and many suggestions for "improving the shining hours."

*Send for "Play Hours"—a shop in a book, in which is everything for summer sport and play.*

## ABERCROMBIE & FITCH CO.

*The Greatest Sporting Good Store in the World*

MADISON AVENUE AT 14th STREET, NEW YORK



CHICAGO STORE—Van Lengenke & Antoine, 33 So. Wabash Avenue



## Loveliest Wedding Gift

FROM among so many delightful linen creations as are found at Mosse, it is difficult to designate one as "loveliest." Yet we believe you will agree when you see the exquisite shading and the changing lights and shadows in the morning glory design of this satin damask doily set. We consider it the nearest approach to perfect weaving.



Please specify your  
by mail:

17 piece Doily Set \$33.00  
(for 8 covers)

Colors: Silver Gray,  
Chartreuse, Dubonnet,  
Gold, Royal Blue, Café

Colors: Silver Gray,  
Chartreuse, Dubonnet,  
Gold, Royal Blue, Café



# SHOPPING

A LUCKY number in deed, for whoever gets this set of cocktail napkins. On different colored backgrounds, yellow, blue, peach, etc., come little dice in black and white—own on the back ground. Handy and amusing for the cocktail hour. They are priced at \$6.75 the dozen, and you can obtain them from Leron, Inc., at 745 Fifth Avenue, New York



SWEET is the music that emanates from this banjo box, for it is to be filled with candy. It will also hold hors d'oeuvres or hot tidbits with equal facility. Amusing, decorative and useful. Fashioned of hammered pewter with a wooden handle. About 11 inches long, and the box 8 inches diameter, \$17.00 from Oxington's, 137 Fifth Avenue, New York



Here's a wardrobe case that packs a good deal of style as well as a two weeks' clothes supply. A fortnighter case, 29 inches long, fits under any pullman. Three hangers in the lid manage 3 suits, or more dresses. Bottom divisions removable. Gray covert cloth with patent leather binding, \$27.50. Oshkosh Trunks, Inc., 10 E. 34th St., N. Y.



This will add salt to your table in more ways than one. Stunning combination of salt and pepper dishes comes in fine glass with a pepper top of silver. Conveniently adaptable in style, it is both an excellent and unusual wedding gift. The salt dish costs \$3.50, and the pepper shaker \$5.00. Come from the Steuben Glass Co., 748 Fifth Avenue, New York



ALL THE King's Horses—are evidently on their way to the coronation; so here is a miniature reproduction of the Royal Array all gilded, and carefully mounted on a surprise box of goodies including nuts, chocolates, hard candies and cookies. Coach and horses almost 20 inches long, and cost \$8.50. Schrafft's, by mail to 58 W. 23rd St., New York





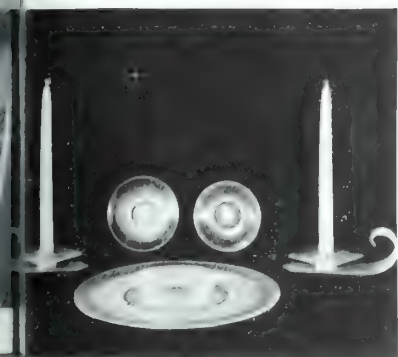
# AROUND



Sea motif in earthenware or terra cotta rather. This large shell design, about 16 inches in diameter, by 10 inches in height, makes a serviceable pot for garden or terrace planting. Beautifully colored in natural terra cotta, a soft peach, it will do for ornament without planting. \$12.50; the Pompeian Studios, 30 East 22nd Street, New York



Stop, look, and then listen to this brand new idea in phonograph attachments for radios. A crystal pickup, so easy on records; and the electric turn-table, assembled in a walnut case, plays with volume and tone of the radio. Turn table comes into position by opening the front door. \$19.50; Haynes Griffin, 373 Madison Ave., New York



Collection for glass enthusiasts. Candlesticks of shaded glass in various soft colors, \$5.00 apiece. Hors d'oeuvres dish in the center costs \$8.50. The larger of the bonbon dishes \$2.50. The smaller, also convenient as an ash tray, \$1.25. Regular sized plates available to complete a service. Bell & Fletcher, Ltd., 77 Newbury Street, Boston, Mass.

## English Bone China



America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

HERBERT S. MILLS

KING ST. E., HAMILTON, CANADA

## GNOMES—ANIMALS—TOADSTOOLS

OF GENUINE TERRA COTTA



highly fired, painted with WEATHER-FAST COLORS for OUTDOORS

### STORKS

1 ft. high, \$20.00  
2 ft. high, \$35.00  
3 ft. high, \$45.00

### FROGS

1 ft. high, \$1.50  
2 ft. high, \$3.00  
3 ft. high, \$4.50  
4 ft. high, \$6.00  
5 ft. high, \$8.00



F. B. ACKERMANN, Importer  
207-211 Fourth Ave. cor. 17th Street  
(same as 50 UNION SQUARE), New York

Service plates, \$90 per doz. Goblets, \$54 per doz.

### "Aynsley" is good English for Fine China!

**G**IFT-SEEKERS, hostesses, brides and friends-of-brides! We bring you this enchanting new pattern created exclusively for Ovington's by that master of ceramic art, Aynsley. The fine bone china is decorated with wide powder blue rim and etched gold band and lines. The lovely crystal service is hand blown and beautifully engraved and polished. Here you will find china and crystal bound to bring new grace to gracious homes!

## OVINGTON'S

FIFTH AVE. AT 39th ST., NEW YORK

## Siesta furniture for TERRACE GARDEN SOLARIUM

### SUMMER FURNITURE

Selected for the "IDEAL HOUSE"

Siesta furniture dresses up your lovely garden and adds that touch of individuality which makes the home look interesting and livable. Gay, colorful, weather-proof cushions and enamel finishes give to this sturdy square metal wrought-iron furniture the appearance of being especially hand-wrought at more than double the cost. Table tops crystal or colored glass.

ROYAL METAL MFG. CO.  
1112 S. MICHIGAN BOULEVARD  
CHICAGO

## Royal

"Metal Furniture Since '97"





## OLD COLONY RIDGE

*A Village of Colonial Charm and Character*

In Westchester County, on the high ridge between Scarsdale and Hartsdale, a restricted community of beautifully designed and constructed homes is established. Preserving the natural beauty of the land, each house is surrounded with forest trees and shrubs, creating the atmosphere of a small private estate.

You are invited to inspect the house illustrated and others nearing completion; also, the carefully laid out property of over 150 acres.

*Prices Range from \$16,000 to \$35,000*

EXECUTIVE OFFICES: Harwood Building, Scarsdale

Telephone: Scarsdale 8885 ... Sundays and Holidays 2365

# Westchester

IN a vacationland setting, offering every convenience and version for modern living, are Westchester's famous colonies, each with its own shopping section, schools, community life and individual civic and building requirements. Throughout the County are numerous sport and amusement centers, parks and reservations, easily reached along the parkways and cross-country roads. Today, with the upswing in business and the strengthening of property values, Westchester is being resettled by a



Phillips Brooks Nichols, Archt.

## The Best IN COUNTRY LIVING

may be found in STERLING RIDGE in the wooded hills of Westchester where a group of houses are nearing completion. Authentic and charming in design, sound in construction and surrounded by at least one acre, these houses form part of a community of gracious homes established by families of distinction.

DENTER HOUSE: 11 Rooms: 4 Master Bedrooms, 3 Baths: 2 Servants' Rooms and Bath: 2 Car Garage

Your own broker, or

**RYE RIDGE REALTY CORPORATION, Owner**

Harrison, N.Y., North St., off Hutchinson River Pkwy. Phone Rye 82  
New York Office: 55 Wall Street Phone Bowling Green 9-8500

## STERLING RIDGE

## At LAWRENCE FARMS it's Real Country



**Explore** the charm of the New York City suburb. The Lawrence Farms, a restricted community of homes, is located in the heart of LAWRENCE FARMS, a beautiful country estate in the heart of New York City. The homes are built on a large tract of land, and the community is surrounded by a beautiful landscape.

The homes are built on a large tract of land, and the community is surrounded by a beautiful landscape. The homes are built on a large tract of land, and the community is surrounded by a beautiful landscape. The homes are built on a large tract of land, and the community is surrounded by a beautiful landscape. The homes are built on a large tract of land, and the community is surrounded by a beautiful landscape.

*Drive Out to Lawrence Farms or send for Floor Plans*



# Lawrence FARMS

BRONXVILLE OFFICE: 4 Valley Rd. Phone Bronxville 0400

LAWRENCE FARMS OFFICE: Taylor Rd. Phone Mt. Kisco 5315

## HOUSE & GARDEN for Rent!

Harrison, Westchester County, N. Y., near Green Meadow and Westchester Country Clubs. Quiet restricted park development. Charming English home, modern in every particular. Two-thirds of an acre landscaped grounds, trees and flowers galore (Julius Gregory, Architect—Armand Tibbitts, Landscape Architect). Three master bedrooms, sleeping porch, two baths. Fireplace and solid oak bookcase in living room, Maid's room and bath, Oil burner. Hot water heat. Copper screens. Two-car garage. Five minutes' walk from school, ten minutes R. R. Owner, J. J. Lane 7% House & Garden (Phone Mohawk 4-7500), 420 Lexington Avenue, N. Y. C.

See page 30 for the NATIONAL DIRECTORY OF REAL ESTATE BROKERS

## PLANS



Before building, call and see my list of plans and exteriors.

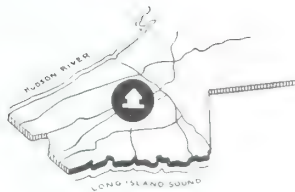
Book: } "Six Bays - Dutch & Cape Cod"  
"Six Bays - Dutch & Cape Cod"  
"Six Bays - Dutch & Cape Cod"  
"Six Bays - Dutch & Cape Cod"  
"Six Bays - Dutch & Cape Cod"

Five to thirty rooms, New England, Georgian, Tudor, French styles.

HENRY T. CHILD, Architect  
16 East 41st Street New York



# County



ation of home owners. Old estates are being broken up and divided into building plots; roadways are cutting through old tracts long held by private interests. Everywhere, new homes are rising—carefully planned to meet modern needs without sacrificing traditional standards of style and treatment. Accessibility . . . recreational advantages . . . careful restrictions—these are the qualities which recommend Westchester County as the Ideal Setting for House & Garden's 1937 "Ideal House".

## SELECTED BY HOUSE & GARDEN AS THE IDEAL SITE FOR THE IDEAL HOME



## FOX MEADOW *Scarsdale*

Fox Meadow, the rigidity of contract and deed protects land values, and the town administration keeps the tax rate the lowest in Westchester County. Fox Meadow has schools—from kindergarten to college—within its own borders. 63 trains daily—34 minutes to Grand Central. These are only a few of the reasons why the editors of House & Garden selected Fox Meadow as the Ideal Site for the Ideal Home.

### 112 FOX MEADOW ROAD

An exceptional opportunity is offered the purchaser of this attractive custom-built Colonial residence. The house, completely air-conditioned, contains four master bedrooms and three spacious baths; large living room with three exposures; dining room; tiled kitchen and pantry; exceptional closet space; game room with fireplace. Two-car garage.

**This is An Unusual Opportunity to Purchase  
One of Fox Meadow's Most Beautiful Homes  
FOX MEADOW ESTATES, Inc.**

542 5th Ave., N. Y. C.  
Murray Hill 2-7250

Scarsdale Office at Hartsdale Station  
Scarsdale 1011

## STONE HOUSE—DARIEN



Beautifully situated on a 1-acre plot, 1½ miles from station. Corner plot on Old Farm Road and Tokeneke Drive East.

Contains 4 master bedrooms and 2 master baths, 2 maids' rooms and bath, studio living room, library, dining room, kitchen, pantry, laundry, 2-car garage and 2 extra lavatories.

**IN EXCLUSIVE TOKENEKE  
DARIEN, CONN.  
\$27,500**

Inspection by Appointment only through your Broker  
or

**FRANKLIN PAGE, BOX 190, CHAPPAQUA, N. Y.**  
Telephone Chappaqua 208

## BRINGING YOU THE *Lang* OF FRESH SALT AIR



**N**OW you can heed the call of the sea and enjoy the rare woodland charm of 52 acres which retain the original seclusion of the famous Gould Manor Homestead. 1,800 feet of private shorefront on the Sound offer an unusually attractive vista.

In the spaciousness and seclusion of Greyrock Park is offered the gentle appeal of winding, private roads and fine old trees—plus the advantages of careful restrictions. This protection insures neighbors of good social and business background and community architecture of individuality.

Modern conveniences include your own private beach, dock, children's playgrounds, swimming pool and every recreational facility.

Money is not the prime factor in Greyrock Park home ownership—character is the vital essential. Homes may be purchased on convenient terms . . . a reasonable down payment and a small sum (as low as \$89) monthly bring you a new conception of health, happiness and contentment.



Write For Descriptive Booklet HG

## GREYROCK PARK-ON-SOUND

478 GRACE CHURCH ST., RYE, N. Y. Telephone Rye 1600

HOW TO GO—Boston Post Road to police booth at Rye. Turn right, continue to Grace Church Street to Greyrock Park entrance.



## CALIFORNIA

San Francisco  
Los Angeles  
San Diego

## CONNECTICUT

Darien

Fairfield

Greenwich

GEORGE S. BALDWIN, P. O. Box 10, Danbury, Conn. 06810. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.  
THOS. N. COOK, INC., P. O. Box 10, Danbury, Conn. 06810. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.  
EDSON & EDSON, INC., P. O. Box 10, Danbury, Conn. 06810. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.  
IADD & NICHOLS, INC., Post Road, Tel. 1717, Danbury, Conn. 06810. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 1717.

Greenwich



Southern Colonial House

THE A. W. W. MARSHALL COMPANY, Boston Post Road, Tel. 668. • This house is now under construction on a 10-acre plot with trees, lawn, and fine landscaping. Four bedrooms and six bathrooms. Modern kitchen. Four master bedrooms, each with two closets, and bath. Two car garage. Included in conditioned offer. Priced at \$1,000,000.

New Canaan

JOHN BROTHERRHOOD & CO., Inc., 1000 Westport Road, Westport, Conn. 06880. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.

Westport



English Stone House

THE G. LEROY KEMP CO., INC. 217 Post Road, Westport, Connecticut • New York City. With four acres of land. Post Road. Four bedrooms. Home has a pool, a bath, a kitchen, a fireplace, a fireplace, and a fireplace. Four bedrooms, each with two closets, and bath. Two car garage. Included in conditioned offer. Priced at \$1,000,000.

Westport

W. F. OSBORN, P. O. Box 10, Danbury, Conn. 06810. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.

## MARYLAND

Baltimore

MARYLAND VIRGINIA FARM AGENCY, Inc. 1000 Westport Road, Westport, Conn. 06880. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.

## NEW HAMPSHIRE

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**Lawrence PROPERTIES**  
APARTMENTS • HOMES  
THE HOTEL GRAMATAN  
ACREAGE • OFFICES • STORES  
LAWRENCE FARMS (Mt. Kisco)  
**Office: 4 Valley Road  
BRONXVILLE**

# REAL ESTATE



A NATIONAL DIRECTORY  
OF REAL ESTATE BROKERS

**VIRGINIA** "A chunk of land will be a good backstop regardless of what happens." This philosophy is now being voiced by many business men who are disturbed by strikes, threats of inflation, and political and economic uncertainty. For it is now a generally accepted fact that investments in good properties in favoured localities at this time will bring a handsome return in the period ahead.

That many investors are acting on this belief is evidenced by the increasing activity in real estate sales throughout the country. In the State of Virginia, for instance, real estate firms report that sales of country properties are better than they have been for the past ten years. This is attributed mainly to the interest that has been aroused in Virginia Colonial homes by the restoration work at Williamsburg, where a model Colonial village has been recreated. This project has attracted visitors from all over the United States. Many of them have decided that it would be a fine thing to own a real Colonial home in the real Colonial setting and spend at least part of the year in Old Virginia, thus making a sound investment and at the same time acquiring a delightful vacation property. Prices are rising steadily, and a shortage is inevitable.

*The Williamsburg House*  
**at MONFORT HILLS**  
Beacon Hill Road, Port Washington, L. I.

For a new discovery of a house with a very early eighteenth century appearance which includes an early modern appointment, which includes an early dining room and complete restoration.

The covered walk, massive chimneys, and high backed chairs, which actually have come from Williamsburg in Virginia's brilliant Colonial days, and that and Homer are completing the illusion with authentic reproductions of Colonial Virginia furnishings.

You'll be cast so much into the spell of those other times that you really will be surprised when you leave to find the modern world around you, with schools, shops, and the station just three blocks from this secure little house.

**WHITSON**  
IMPROVEMENT CORPORATION

## NEW JERSEY

Englewood

G. T. LANSING, INC., 67 Dean St., Tel. 2-6000. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

Montclair

STANTON CO., 10 Church St., Tel. 2-6000. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

Tenafly

HELEN B. MARSHALL, New and old homes, real estate, insurance, mortgages, loans, investments, appraisals, etc. Tel. 2-6000.

## NEW YORK

Westchester County

Bronxville



Wonderful Value

ELLIOTT BATES, INC. Office adjoins station platform. Telephones Bronxville 0-4448. • This property is a road station and excellent public building. Eight rooms (including 1 family room and one maid's room), three baths, garage, vapor heat, 1 1/2 acres, beautiful lot over \$50,000. Now only \$17,500 for all Bronxville listings.

Chappaqua, N. Y.

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Dobbs Ferry

ADA F. WHITE, 90 South Broadway, A. B. Road, Tel. D. F. 1-19. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

Larchmont

MILDRED SANFORD, 100 Post Road, Larchmont, N. Y. 10538. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

New Rochelle

JAMES F. GLUCKSON, 1000 Westchester, N. Y. 10560. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

Poundridge

LAURA B. BROWN, Poundridge, N. Y. 10566. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

Scarsdale

NASH and BOGART, 90 Post Road, Scarsdale, N. Y. 10583. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

White Plains

REED, CLARK, 2 Depot Plaza, White Plains, N. Y. 10606. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

## PENNSYLVANIA

Bucks County

J. CARROLL MULLOY, Realtor, Doylestown, Pa. 18901. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 2-6000.

## VIRGINIA

Leesburg

JOHN HILL CARTER, Country Seats, 1000 Westport Road, Westport, Conn. 06880. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.

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J. GREEN CARTER, Best offerings in North Virginia. 1000 Westport Road, Westport, Conn. 06880. Real Estate, Insurance, Mortgages, Loans, Investments, Appraisals, etc. Tel. 799-1111.



COLONIAL FARMSTEAD, Woodstock, beautiful setting 500 ft. back from road, old elms, fine view Green Mt., productive farm of 141 acres, smooth, tilled field, valuable woodland; 11-room Colonial house, 4 fireplaces, modern conveniences, good dairy barn and outbuildings. Unusual opportunity at \$10,000. Write for details. Summer & Summer, White River Jet.





## A CHALLENGE TO INGENUITY



A palatial home built at high cost may stand as a monument to the genius of its designer. The mass production of stereotyped, low cost homes may testify to the technical sagacity of the builder and professional real estate operator. But the creation of a small home for a buyer of modest means, who prizes originality of design as well as sound craftsmanship, is to our way of thinking the greatest test of honest ingenuity, because it smacks both of art and science.

The Brothers Mott have always accepted that challenge. In our many years of experience we have never courted a reputation as "big housing developers" with its implication of standardized monotony. Our aim



has always been to give the best possible products at the lowest possible price by buying materials in bulk and weaving them into homes of individual pattern for individual buyers.

As a spur to our aspirations we have selected a community with a tradition which, for almost three-quarters of a century, has fostered the home-loving instinct and the good neighbor spirit . . . A community where far-sighted planning has always raised the bars against the slap-dash type of construction which would scar its charming appearance and reduce property values.

A number of model homes attest our fidelity to the Garden City tradition. Each has its particular touch of quaintness to enrich the general pattern of a colony where no two homes are alike. Prices range from \$6,500 to \$15,000 and more, with total monthly carrying cost as low as \$55. Standard construction in all our homes include among other features rock-wool insulation and automatic oil heating systems.

The house shown above is one of a wide variety of designs which will be published with their corresponding floor plans during the coming weeks. A careful scrutiny of the floor plans will reveal the ingenuity of our architectural department in making our homes not only practical but unusually attractive in appearance.

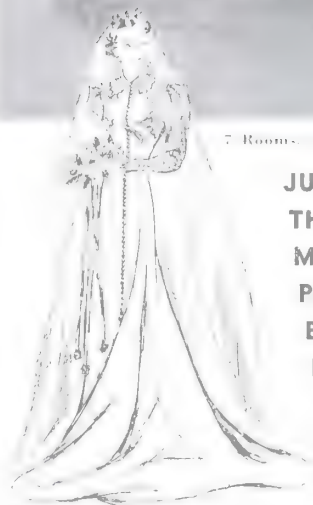
Another model house is completely furnished by Frederick Loeser & Company, of Brooklyn. All are open for inspection daily from 9 a.m. to 6 p.m. We urge you to visit them or write for your copy of our new brochure, "Garden City . . . The Planned Community."

**MOTT BROTHERS**  
*Garden City*  
 WASHINGTON AVENUE  
 GARDEN CITY, L. I.





7 Rooms, 3 Baths, 2-Car Garage, approx. 1/2 acre, \$16,900



**JUNE BRIDE! . . . THE RENT FOR THAT HONEYMOON APARTMENT (APPROXIMATELY \$90 PER MONTH), PLUS UNCLE ED'S WEDDING CHECK, WILL PAY FOR A \$13,500 WILMOT WOODS HOME, SIMILAR TO THE ONE PICTURED, IN EXACTLY 222 MONTHS.**

Move your wedding gifts into a brand-new home all your own—with approximately 1/2 acre of landscaped property—in WILMOT WOODS, an exclusive residence park. You'll have three bedrooms, three colored tile baths, a ducky little efficiency kitchen, with a dozen electric servants on call—an attached two-car garage—an extra lavatory. You and He will sit before your own blazing log fire, in a big pine-panelled Living Room. Instead of a stack of worthless Rent Receipts, you'll own a fine home, and it won't be any harder to pay for than rent. Incidentally, we'll pay your 1937 Real Estate Taxes . . . and our prices are still at the 1936 level—\$10,500 to \$17,500. You may choose from a number of individually designed homes, ready for immediate occupancy. FHA mortgages are available at the lowest interest rate yet offered—4 1/2%. Wilmot Woods is fully improved with roads, sewers, water and gas mains, so there's no danger of future assessments. Drive out this weekend, and see it for yourselves!

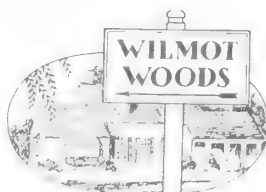
## WILMOT WOODS

*The new Colonial Village in the Scarsdale Heathcote section of Westchester*

### How To Reach Wilmot Woods:

From New York City: Take the Westchester Express to Scarsdale, then the Scarsdale Branch of the New York Central Railroad to Heathcote. Wilmot Woods is just a short walk from the Heathcote station.

Send for Free Booklet



## OCEAN FRONT ESTATE

*Magnificent Wooldon Manor  
Southampton, L. I.*

## PUBLIC AUCTION

SAT., MAY 22, 3 P. M. ON PREMISES



**T**HIS famous estate of nearly 16 acres is situated in the most exclusive section of Southampton, with ocean frontage of 610 feet—bordered on the west by Lake Agawam.

The authentic Tudor Manor House, with 10 bedrooms and 8 baths—built in 1905 and remodelled in 1928—is the ultimate in good taste. Every feature was designed to achieve a perfect background for distinguished living.

*Joseph Day*  
Auctioneer Inc.

67 Liberty St., N.Y. • BArlay 7-7000



Among the many unique features are:—Fine private beach • Beach house with enclosed swimming pool, living room, 4 large dressing rooms and bar room • Two tennis courts • Six gardens and large green house • 2,000 feet of driveway on property • Gardener's cottage, employees' cottage • 2 large garages with 2 separate chauffeur apartments. The estate will be sold unfurnished.

### The Charm of the Old South



*in the Plymouth Road Section of*  
**DRUID HILL  
SUMMIT, N. J.**

• This lovely new home, Colonial Home, is a two-story, two-and-a-half-bath, two-car garage, with a large living room, dining room, kitchen, and a full basement. It is a true representation of the old South, with its white walls, red brick, and a large chimney. It is a true representation of the old South, with its white walls, red brick, and a large chimney.

**COMMONWEALTH LAND CO.**  
**FREDERICK C. VAN DUZER, Inc.**  
382 Springfield Ave., Summit  
Phone: SUMmit 6-1176

### An Exclusive Group of SPORTS LODGES In Westchester

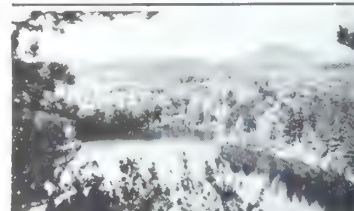
• This is a new and exclusive group of sports lodges, built in the Westchester section of New York. Each lodge is a two-story, two-and-a-half-bath, two-car garage, with a large living room, dining room, kitchen, and a full basement. It is a true representation of the old South, with its white walls, red brick, and a large chimney.

**CLEMENT E. MEROWIT**  
60 Gramercy Park North, N. Y. C.

## SHORT HILLS, N.J.

*Protected residential plots in rolling wooded land, divided to suit the needs of acceptable people.*

**HARTSHORN ESTATE** Tel. 7-0125



### BEAUTIFUL ADIRONDACK RETIREMENT

for sale at attractive price  
370 acres of virgin forest and picturesque private lake, spring-fed, with gravel beach 3 miles from Lake George; elevation over 1200 feet. Ideal for private estate or preserve. Now equipped as rustic camp; large lodge with stone fireplace, complete kitchen, steel storehouses; frame cottages; 2 tents with platforms; simple furnishings; open garage for 3 cars; canoes, rowboats, etc.

**Kenneth Ives & Co.**

17 East 42nd Street New York

### DARIEN

#### Shorefront Property

with a small sandy beach. Old house remodeled by an architect. Living room with picture window framing water view, fire place. Dining room, kitchen, master and maids' lavatory. Two-car garage, 4 master bedrooms, 2 baths, servant's room and bath. Large deck with water view. Double insulation, old house, brick lined, splendid new heating plant. 2 acres. Offered at \$35,000.

#### WHEELER REAL ESTATE

TEL. 1140 174 Post Road Darien

See page 30 for the  
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# DOG

## THE RABIES RACKET

BY DR. WILLIAM A. BRUETTE

There is no overlooking the fact that there is a growing tendency among experienced fanciers to hold the veterinary profession directly responsible for the continuation of what is commonly known as the "Rabies Racket". In the past few years this feeling has developed rapidly in bench show circles, and has since spread to the dog owning public. It seriously affects the sale of high class dogs and will continue to do so as long as the campaign for the compulsory vaccination of dogs is continued.

In recent years the churches, the scientists and the leaders of ethical thought throughout the world have worked together as never before to emancipate humanity from man-made fears and sinister influences. While these humane forces have been at work, the veterinary profession has made no concerted effort to remove the mad dog bugaboo from the atmosphere of mob phobia ignorance, and human cupidity that has always surrounded it. There is no disease of which the public is more acutely conscious than rabies, and no disease offers the veterinary profession a greater opportunity to be of service to mankind.

There are good grounds for the criticism that has been levelled at the veterinary profession. It has been concisely stated by the leaders of their profession. Dr. Clifford P. Fitch, president of the American Veterinary Medical Association, in his address at the annual meeting of the Association in August 1934, said:

"Rabies offers a distinct challenge to the veterinary profession. There are countries that are not afflicted with this menace. Among them should be mentioned England, which is free of rabies. This condition has been brought about through determined effort and eternal watchfulness."

The elimination of groundless fears is so much a public service today that a straightforward presentation of the facts about rabies, and the means by which it can be eliminated, would command the active interest of most communities. The public should be told that in France, Germany, Denmark, Sweden and other countries where rabies once prevailed, it is now under control and no longer a problem. In Britain where there are more dogs to the square mile than any other place on the earth, it has been completely stamped out, not by one-shot inoculation but simply by picking up the strays and doing away with incubating centers.

There is no one who knows better than the veterinarian that the so-called mad dog in an overwhelming number of cases is not afflicted with rabies. Almost invariably it is a simple case of over-eating, exhaustion, or stomach upsets brought on by improper food, worms or indigestion. There are many cases of dogs which have lost their masters or strayed away from quiet homes. These dogs become so excited by strange surroundings and faces that it is not unusual for them to fall in a fit at the passing of a noisy car, or the whistle of a locomotive. These are the dogs that out of nervousness froth at the mouth when pursued by strangers who attempt to capture them. It is well to remember that mad dogs do not froth at the mouth. In fact, the keepers who

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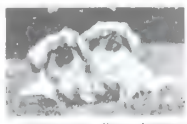


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## (Continued from page 37)



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ried on without the acquiescence of a considerable group of veterinarians and certain men in high places.

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In conclusion, consider the following:

At the annual convention of the American Veterinary Medical Association, held in Oklahoma City during August, 1935, Dr. Merrilatt, former president of the Association, and a member of important veterinary associations abroad, in his address on the veterinary profession in the United States, said:

"When the veterinary quackery now growing so strong in the United States drags the veterinary profession down to its level as it is certain of doing, even the spectacular plagues of known history can return to complete the job of the smoldering panzootics of this hour. Diseases of animals that once destroyed great nations can destroy great nations now."

The several hundred veterinarians did not question the truth of these statements. They faced the facts and appointed Dr. H. M. Kalodner chairman of the committee on rabies. Dr. Kalodner is director of the Pennsylvania Bureau of Animal Industry which is closely associated with the Veterinary Department of the University of Pennsylvania, the Alma Mater of the veterinary profession in America.

**EDITOR'S NOTE:** As we go to press, there come to us through the courtesy of Dr. A. R. Theobald, Director of the Avondale Animal Hospital in Cincinnati, some interesting excerpts from the report of the Rabies Committee of the American Veterinary Medical Association, published in the March 1937 number of the Association's Journal. Lack of space prevents our using them complete, but we make the following selection as being particularly illuminating:

In spite of the fact that rabies, from the prevalence standpoint, has fluctuated upward and downward from year to year, sanitary officials are confronted with the fact that the general trend, for a long period of time, has been upward and at the present time seems to be continuing in the upward direction.

Thus, the subject of prevention and control of rabies should constitute the most important part of this report. This would be a much less difficult task for the sanitary official if he could get the full cooperation of the public; if the public person would realize that the enforcement of laws in the prevention and control of this disease is for the purpose of protecting his dog, his own health, the health of his children, giving insurance to their lives and the lives of dogs and other animals, and human beings, in the community.

(Continued on page 40)

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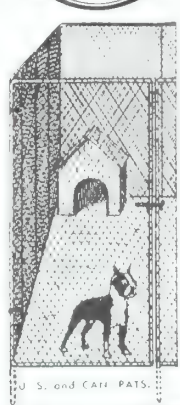
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# DOG MART

(Continued from page 39)

In this connection, Doctor Moore, in his 1925 report, stated that control should be considered from the standpoint of two methods:

1. Keeping the virus away from susceptible animals.
2. Immunizing against the virus.

He stated that quarantine, along with disposal of infected and exposed animals and stray or ownerless dogs, constitutes the usual method of control in this country. Doctor Moore briefly summarized somewhat as follows:

1. Early diagnosis is essential.
2. The normal small incidence of rabies does not justify compulsory vaccination when the success of the present measures are considered.
3. In rabies communities vaccination would be an additional measure to enforce.

1. The experience in this country does not warrant sole reliance on vaccine.

5. Encouraging results experimentally point to the possibility of the future development of a suitable vaccine.

The above data clearly indicate that rabies can be controlled, that the number of cases in infected areas has been reduced and the disease has been eliminated from certain areas by quarantine and sanitary police measures alone; that the same end has been reached by vaccination along with quarantine and sanitary police measures; that sole reliance on vaccine alone has not accomplished this end.

Your Committee has no definite recommendations to make. However, a few suggestions may not be considered out of order. It might be well to remember that the average owners of animals are frequently more willing and ready to use vaccines, bacterins, serums, etc., than any other method of disease treatment or control, and are prone to consider them infallible in accomplishing the intended purpose. This is likely to create a feeling of false security with neglect of other necessary measures including adequate sanitary police measures.

The dog and his owner, in addition to stray and ownerless dogs, are chiefly responsible for the perpetuation and spread of rabies. If rabies is to be controlled, principles involved in the execution of a prevention and control program must be directed at the dog; and the owner must be made to realize the importance of transporting dogs from one place to another or must be required to confine transported dogs over a period of time sufficient to cover the usual incubation period, unless it is known with certainty that the transported dogs have not been in contact with dogs or other biting animals having rabies.

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**17. SARATOGA SPA** is the place for vacation plus cure-for-what-ails-you! This is the story of how the State has created at Saratoga one of the fine spas of the world. It also lists hotels (with rates). SARATOGA SPRINGS AUTHORITY, STATE OF N. Y., DEPT. G-5, SARATOGA SPRINGS, N. Y.

**18. THE LARGEST FLEET AFLOAT**—Ireland lists ships of the Cunard White Star Line—for thrifty or luxurious travel—sail straight to Ireland as the starting point of your European tour. Scenes aboard will give you an idea of the accommodations. CUNARD WHITE STAR LINE, DEPT. G-5, 25 BROADWAY, N. Y. C.

**19. THE JAMAICA BULLETIN** is the official source of facts and information about Jamaica. For general information, see Bulletin No. 1. For outlines of facts, and facts about sports in Jamaica, see Bulletin No. 2. TOURIST TRAFFIC DEVELOPMENT BOARD OF JAMAICA, DEPT. G-5, 230 PARK AVE., N. Y. C.

**20. DUDE RANCHES OUT WEST** is an excitingly illustrated guide to the ranch camps, lodges and resorts of the great West. It tells you their location, accommodations and activities . . . in many cases the rates, too. PASSENGER TRAFFIC MANAGER, UNION PACIFIC RAILROAD, DEPT. G-5, OMAHA, NEBRASKA.

### Home Furnishings

**21. A CHIME SIGNAL** that banishes dr-bell nerves is the bright and welcome suggestion of this gay leaflet on the Rittenhouse Junior Electric Door Chime, which places the shrill b-r-r-ring with a single instant, reverberating note. It's inexpensive, too. A. E. RITTENHOUSE CO., DEPT. G-5, HONEOYE FALLS, N. Y.

THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED. WE CANNOT GUARANTEE THE AVAILABILITY OF ANY OF THESE BOOKLETS AT ANY TIME.

Booklets often tell more than books. They're timely, practical, brimful of facts. For May, we review some of the informative booklets-of-the-month. Write to the addresses given here for those you'd like to have. And see Section II for more reviews.

**115. SIESTA FURNITURE** shows the new and charming metal furniture for terrace and garden—styles that fit the formality of a sophisticated penthouse terrace or the more rustic simplicity of a Summer garden. ROYAL METAL MFG. CO., DEPT. G-5, CHICAGO, ILL.

**116. FOR BETTER LIVING**, G.E. invites you to "come out of the kitchen and enjoy life" . . . showing such perfect electrical kitchens that you'll want for the first time to stay in and enjoy the kitchen! GENERAL ELECTRIC INST., DEPT. G-5, NELA PARK, CLEVELAND, OHIO.

**117. MONEL METAL** in the Modern Kitchen is a booklet of inspired ideas and practical plans for the finest of modern kitchens. With before-and-after photographs, cost estimates, and a "thumb-nail history" of monel metal. THE INTERNATIONAL NICKEL CO., DEPT. G-5, 73 WALL ST., N. Y. C.

**118. MEASURE THE EXTRA VALUE** in Modern Gas Cookery. Here are all the features of the latest Roper ranges—the new broilers, new-type burners, automatic oven control and distinctive styling . . . for speedier, cooler, more economical cooking, and smarter kitchens. THE GEORGE D. ROPER CORP., DEPT. G-5, ROCKFORD, ILL.

**119. CRANE KITCHEN GUIDE** will turn you into an expert in the planning of a modern kitchen! It starts with principles and gets down to the brass tacks of actual diagrams, measurements and sketches of many perfect kitchens. CRANE CO., DEPT. G-5, 236 S. MICHIGAN AVE., CHICAGO, ILL.

### Gardening

**120. LIVING IN THE SUN** is Lord & Burnham's charming new book of all-year gardens and sun rooms, which any house can have, merely by glassing-in a terrace, replacing a dark porch roof with glass, or building a glass garden wing in keeping with the architecture of the house. LORD & BURNHAM CO., DEPT. G-5, IRVINGTON, N. Y.

**121. HANDBOOK of Nursery and Garden Tools** is about the completest catalog we've seen of fine garden tools—the usual needfuls—and the unusual hard-to-find types. It also includes implements for greenhouse, orchard and tree surgery. A. M. LEONARD & SON, DEPT. G-5, PIQUA, OHIO.

**122. ROSES**, Perennials and Climbing Plants. "Here," to quote this garden book, "are all the new roses that are worth while . . . and the 'old roses' that are again being cherished for their loveliness . . . the largest collection in America." It lists fine perennials as well. Free, East of Rockies; West, 50c. BOBBINK & ATKINS, DEPT. G-5, RUTHERFORD, N. J.

**123. WISTARIAS** is a 12-page monograph, including descriptions, cultural hints, and illustrations of over 20 varieties—some in unusual colors such as clear pink and red—others that are rare forms, with double flowers, or clusters over 48 inches long. It includes wistaria trees, too, with flowers that touch the garden. Send 10c. A. E. WOHLERT, DEPT. G-5, NARBERTH, PA.

**124. LANDSCAPE LIGHTING** reveals the enchantment of a garden skilfully lighted—shows you how to get clever effects with concealed lights—how to double your enjoyment of your garden with inexpensive equipment. GARDEN LIGHTING EQUIPMENT CO., DEPT. G-5, 1210 EAST 113TH ST., CLEVELAND, OHIO.

**125. FENCE FACTS** tells you what features to look for when you're buying a fence. It includes a number of typical fence installations about residential, industrial and institutional properties. FENCE ASSOCIATION, DEPT. G-5, BRIDGEPORT, CONN.

**126. CALADIUMS** that offer fascinating garden possibilities are shown in the catalog of "the world's largest Caladium grower." It includes fancy leaved varieties, some with beautiful transparent leaves from white to deep scarlet. Also exhibition Amaryllis. J. D. MITCHELL, BOX 103, SEBRIN, FLA.

**127. BRAND'S PEONIES** and Other Flowers for Spring Planting includes Peonies of about every conceivable color and type—all plants kept in storage. It specializes in French Lilacs, too—fine varieties, grown on their own roots—Gladoli that are free from thrips, and a complete line of flower seeds and fruits. BRAND PEONY FARM, INC., BOX 408, FARIBAULT, MINN.

**128. ESPALIER FRUIT TREES**, dwarf trained, permit you to pluck nectarines, pears, peaches or apples from your walls. This folder, with its pictures and prices, will help you give your garden a special old world charm. HENRY LEUTHARDT, DEPT. G-5, KING ST., PORT CHESTER, N. Y.

**129. HOW TO MAKE**, out of cuttings and garden waste, an inexpensive artificial manure with the garden-nourishing properties of the real is interesting news for the gardener who finds this indispensable fertilizer difficult to obtain. ADCO WORKS, DEPT. G-5, CARLISLE, PA.

**130. THE GARDEN HOSE SPRAYER** . . . a garden spray nozzle that you simply attach to your hose . . . tackles all the garden pests and diseases that you have to combat. This booklet explains how it works, and tells how and when to spray for all types of garden troubles. GARDEN HOSE SPRAYER CO., B 314, KALAMAZOO, MICH.

### Building

**131. THE CARRIER WEATHER-MAKER** "manufactures weather" for the home all the year 'round. Learn from this amply illustrated booklet of more than 30 interesting pages exactly how it works and what it does. CARRIER CORP., DEPT. 142, 850 FREELINGHUYSEN AVE., NEWARK, N. J.

**132. HOFFMAN CONTROLLED HEAT** with Air Conditioning. In 5 interesting chapters, this booklet makes thoroughly clear such questions as what air conditioning is, what types you can choose for your home, and just how the effective Hoffman system works. HOFFMAN SPECIALTY CO., INC., DEPT. G-5, WATERBURY, CONN.

**133. BURNHAM HOME HEATING HELPS** assist you in deciding which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. BURNHAM BOILER CORP., G-5, IRVINGTON, N. Y.

**134. RENOIL** is an oil burner made by pioneers who have been building oil burners for more than 15 years. Besides its dependability, its chief claim upon your interest is its method of achieving an extremely hot flame with low fuel consumption. RENOIL, INC., DEPT. G-5, BUFFALO, N. Y.

**135. PRICE OF PROGRESS** is a booklet made by General Motors for over a quarter of a century, and their enviable reputation backs up the Delco Air Conditionair, Boilers and Oil Burners. They are described in this booklet, with diagrammatic drawings that anyone can understand. DELCO-FRIGIDAIRE, CONDITIONING DIV., GENERAL MOTORS, 3000 DELCO DRIVE, DETROIT, MICH.

**136. COPPER, BRASS & BRONZE** in the Home shows the hazards of rust and how to avoid them by using copper or brass for water pipes and boilers, roofing and screens, heat radiation, and damp-proof floor and wall linings. THE AMERICAN BRASS CO., DEPT. G-5, WATERBURY, CONN.

**137. PERMATITE WINDOWS** of bronze and aluminum both casement and double hung are weathertight, suitable for air-conditioning; rattlerproof, dustproof, rustproof, moderate in cost. Write for booklet 11, GENERAL BRONZE CORPORATION, 34-19 TENTH ST., LONG ISLAND CITY, N. Y.

**138. CLOSE THE WINDOW**—but how, if it is an out-swinging casement type over a sink? Here—and wherever casement windows are used in the house—casement hardware is necessary, an item too often overlooked in building. CASEMENT HARDWARE COMPANY, DEPT. G-5, 406 N. WOOD ST., CHICAGO, ILL.

**139. HODGSON HOUSES AND CAMPS** is the new catalog of a manufacturer who has been producing prefabricated homes since the "gay 90's". It shows photographs, floor plans, prices—includes indoor and outdoor camp equipment—garages, kennels and playhouses. E. F. HODGSON CO., DEPT. G-31, 1108 COMMONWEALTH AVE., BOSTON, MASS.

**140. BEAUTY WITH PERMANENCE** is the theme of the story of Kenmar copper shingles. They have the age-old beauty of copper. And since they have the virtue of living longer than the house itself, with no repairs needed, they also have the virtue of economy. THE NEW HAVEN COPPER COMPANY, DEPT. 22, SEYMOUR, CONN.

**141. WHAT THE CELOTEX GUARANTEE MEANS** is a new angle to the insulation story. It tells what Celotex is guaranteed to do—to stay put, to maintain its efficiency, and resist rot, water, and termites. THE CELOTEX CORP., G 5-37, 919 N. MICHIGAN AVE., CHICAGO, ILL.

**142. PERSONAL SERVICE ELEVATORS** take up little space and may be fitted into almost any house, old or new. Sketches and miniature floor plans show good locations for these elevators. OTIS ELEVATOR CO., DEPT. G-5, 110 FIFTH AVE., N. Y. C.

### Miscellaneous

**143. TERMINIX INSULATION** is a booklet every home owner should read, to discover the tricks that termites play—how to detect their destructive work and how to insulate against them with a chemical solution that does the job. E. I. BECCO, DEPT. G-5, MEMPHIS, TENN.

**144. MUSSETTE** is the name of one of the new pianos that offer finer quality in a smaller instrument. This booklet shows beautiful period console Mussettes that have helped to make America "piano-conscious". J. C. AND W. W. WINTER & COMPANY, DEPT. G-5, 849 E. 141ST STREET, N. Y. C.

**145. THE SECRETS OF SMARTNESS** is a revealing story of the method used by Alma Archer, foremost style authority, in teaching any woman how to be smart—how to avoid mistakes in dress and other secrets of chic and personality. ALMA ARCHER, DEPT. G-5, 722 FIFTH AVE., N. Y. C.

**146. LEARN TO LIVE** points the way to a fascinating study of yourself and your background—outlining Dorothy Draper's course, which includes such practical topics as decorating your home, spending smartly, entertaining successfully—and understanding yourself. DOROTHY DRAPER, DEPT. G-5, 38 EAST 57TH ST., N. Y. C.





**FINE WROUGHT IRON.** Dining out of doors—entirely possible all year—thanks to the new wrought iron furniture. After many years of use, it still looks like new. The new design, \$80.00, is a perfect example of the new design. The new design, \$80.00, is a perfect example of the new design. The new design, \$80.00, is a perfect example of the new design.

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Margaret McElroy, Associate Editor · Julius Gregory, Consultant

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# The Bulletin Board



**CORONATION PLANTINGS.** English gardeners are marking the coronation this year by some commendable plantings. First of all, English homes and public and commercial buildings will be brightened by countless window boxes. These ribbands of flowers will make many a drab town gay and inviting. Then, too, they are going in for roadside planting to mark the event. In cutting many arterial roads the countryside has been badly scarred. Trees planted this year will produce the beneficence of shade before the new King is many years older. And in countless English gardens, too, men and women will plant trees to mark the event—trees that their children will remember with pride.

**PLEASE OMIT GLOVES.** Every now and then, some mourning family in publishing the death notice requests that flowers be omitted at the funeral. This comes from a misguided notion that money so spent is wasted, that it had better be given to some worthy charity. Of course, there's no way of checking up on whether friends and relatives do give the money to a charity; meantime a whole army of men from the growers of flowers up and down has one more reason for standing in the bread line.

There was a time when those who attended funerals were awarded black gloves and mourning rings. Old Judge Sewell of Massachusetts was, in his day—the end of the 18th Century and the beginning of the 19th—the most inveterate funeral-goer on record. His collection of gloves, rings and mourning bands would doubtless have made, had they been saved, quite a sizable display. Then someone began to talk about the waste of money and the glove and ring custom went out of fashion.

We prefer flowers.



**INSULTUS CANINUS.** In recent years we have been conducting an intensive research into the motoring psychosis so prevalent among dogs in this modern age. Like many other official investigations, ours has disclosed but little startling or even tangible evidence; in the main, it has brought to light only such superficial motives as the desire to see the world whiz past, watch for roadside cats, feel the wind blowing through whi-kers, and so on. In only one instance do we feel that we discovered a really deep, consuming cause for canine motormania—and in a Scottie, of course. The subject of it, a no more than normally pugnacious Celt when on *terra firma*, views his owner's car as the perfect fortress from which to curse horribly at all the dogs visible from its rear window. The idea, unquestionably, is that here is a heaven-sent opportunity to hurl insults and generally unburden one's soul without fear of retaliation, and it is embraced with true Scottish intensity and fervor.

**TWINS AND COVERS.** For the third time this year House & Garden has presented its palpitating public with twins. No, we are not going into any contest, but our proclivity for getting out these double numbers is really amazing. Indeed, if all goes well, we shall have two more doubles in 1937.

Naturally this mass production of progeny is beginning to wear us down a little. It is also taxing the ingenuity of the godparents, who already are doubling up on names. The covers for these two sections this month are both by Pierres. Pierre Pagès painted the first cover and Pierre Brissaud the second. Maybe by the Autumn we can get on to the Johns and Franks and Marmadukes.

**PITTSBURGH GARDEN MARKET.** The extent to which garden clubs are combining their efforts to advance gardening interest is among the commendable phenomena of this country. Here's Pittsburgh, for example. Forty affiliated garden clubs within a radius of fifty miles of Pittsburgh are leagued together to put on a Garden Market in May, sponsored by the Pittsburgh Garden Center.



**OUR NUTTY GARDENERS.** Gardeners, as you may have discovered, are an ingenious crew. And, we might say, very, very determined. Witness the resourcefulness of a loyal Connecticutter, a normally sane and entirely conventional soul engaged at present in the establishment of a modest estate in Fairfield County. Confronted last Fall with the simultaneous arrival of a large supply of choice shrubs from his favorite nursery, and a drought of serious proportions, this intrepid soul borrowed the village fire-engine, drove it to the neighboring creek, set the pump going with the help of an equally borrowed fireman and, enlisting his own hired Giuseppe as second assistant, proceeded to give his newly planted shrubs the watering of their lives. And all it cost was a single quart of that princely beverage which, in the phraseology of rural Connecticut, is known as "apple".

**FLOWER MAKERS.** The series we have been running on "Men Who Make Our Flowers" has attracted so much notice and so many names of men and women have been suggested to us as worthy of praise that we don't know where or when it will end.

Lacking space elsewhere, we would like to lay a wreath on the tomb of two fine old German flower creators—William Pfitzer and his good widow, Anna, recently deceased. We think tenderly of this gentle old Stuttgart pair, for in the earliest days of our gardening we were entranced with Tritomas, or Red Hot Pokers, and gathered seeds from all over the globe. One of our most faithful friends was William Pfitzer, whose little pink packets of seeds, sent under cryptic hybridizing numbers, held many a surprise and produced many a treasure.

## TO ONE WHO LOVED A SUMMER BROOK

Tell her the brook runs darkly here  
Beside the frosted grass;  
The shelving ice is crystal clear,  
And thin as ringing glass;

Tell her that Winter beauty burns  
Upon the kindling snow;  
The braided water slips and turns  
Where brittle rushes grow;

Tell her the brook that *moves* . . . is black,  
The brook that's *white* . . . is *still*.—  
Water that's stiff enough to crack,  
Or fluid as a rill!

— MARTHA BANNING THOMAS



**IDEAL HOUSE PROGRESS.** As these words go to press a young army of builders are clambering over House & Garden's Ideal House for 1937 in Fox Meadow Estates, Westchester County, New York. Walls up and the roof completed, it begins to take shape. What we first saw on blueprints and in model is soon to be ready in livable form for your inspection. Meantime the decorators at Macy's are milling around with the color schemes and furnishings. All will be ready for June 15th. Remember that date—June 15th. Then House & Garden's Ideal House for 1937 will be opened to the public.









*By Richardson Wright*

WHenever any enthusiastic gardener proclaims this or that flower, tree or shrub to be King or Queen of all, there invariably arise shouting minorities whooping it up for their own favorites. For that reason, in calling the Lilac the King of Flowering Shrubs, I am not unmindful of the beauty of all the others that make the garden colorful and glorious in these days of Spring and early Summer. The Cotoneasters, the Bush Honeysuckles, the early Witch Hazels, the Mock-oranges, even the ubiquitous Forsythia—each offers its own measure of delicate and abundant coloring. And yet none have such regal carriage as the Lilac, none so lasting in flower, so varied in color or so generous with fragrance.

Nor have I come to call the Lilac the King of Flowering Shrubs out of any hit-and-miss association with them. Over the past nineteen years I have been growing a carefully selected collection of hybrid and species Lilacs. They now number close to 100 kinds—enough of variety and experience with their cultivation to warrant writing about them.

Once a gardener has decided that the Lilac does stand head and shoulders over all other flowering shrubs, how does he go about selecting, planting, caring for these beauties? To what uses can they be put in garden design? Where and how should they be planted? What culture do they require? What kinds should one choose out of the embarrassing number of them on the market?

In garden design Lilacs can be used as specimens on a lawn, in conjunction with other flowering shrubs that bloom earlier or later, in foundation plantings around a house, each side the entrance gate of old-fashioned types of houses and in ranks as a hedge.

Thus a combination could be made by two or three high growing kinds—say—the hybrid Mme. Antoine Buchner, and the species *Villosa Josikaea*, with low-trimmed Forsythia for an early bloom and low-growing Mockoranges for a later, with the Lilacs flowering between these two. Add to this around the edges Spring flowering bulbs, such as sheets of blue Grape Hyacinths forming a ground cover for a scattered planting of early Daffodils. Another interesting companion-

ate group can be made of the early flowering Lilac Lamartine and *Rosa Ecae*—mauve heads above the fountain-like gold of the species Rose from Turkestan.

Specimen Lilacs are given no competition with any other shrub. They stand alone in their glory. Consequently, one should select an especially glorious type for this purpose—say the noble white Vestale or the pink *Macrostachya* or the purple Capitaine Ballet. I can also see one of the species being used for a specimen—*Syringa reflexa*. With this the flower heads bend over gracefully and the whole bush, showing racemes of coral to pink, presents a most unusual and lovely sight.

Our forefathers often planted Lilacs around their houses and at the entrance gate. For this purpose, if the house is of early American extraction, I would choose the common old *Vulgaris* types of Lilac in either white or purple. The more fancied modern French hybrids seem just a little out of place in such associations. These old types are surely the kind that Walt Whitman sang about in that marvelous poem on Lincoln which starts, "When Lilacs last in the door-yard bloomed."

Planted as a hedge, Lilacs soon make a sense of enclosure without an impenetrable wall. They should be set out not less than ten feet apart to afford room for mature growth. In this way they can be used to mask a building or plant out an objectionable view.

**H**ow and when should Lilacs be planted? Early spring or late fall in the neighborhood of New York is the advisable planting time. Make your hole a few weeks before the stock is due to arrive and take trouble with this preparation. Lilacs are lusty feeders. Once the bush is planted you can feed it only from the top. Make a \$5 hole for every \$1 bush. That is, unless your garden has extraordinarily good soil, excavate three or four feet wide and three feet deep. Save the sod and top spit of soil. Haul off the rest to the compost heap. Then from the compost heap bring the best soil your garden affords—the best of rotted leaves and manure and old sods with a sprinkling of lime. Put the top spit and chopped sods in the bottom of the hole. Tramp them down. Then pour in the good compost and water thoroughly.



While the Lilac does not want to be planted in a spot that is perpetually wet, it does require sufficient moisture. In setting out plants see that the roots are well watered in and the soil brought in contact with them. Then, if the location is exposed to winds, add guy ropes to keep the shrub in place while its roots are fastening themselves into their new environment.

**W**HAT sort of location is best for Lilacs? They need sun, so that too shady a spot should not be used. Half a day's sunlight is their minimum requirement for growth and setting buds.

I make a practice of not allowing a Lilac to bloom the first year after it is planted. This shrub makes a complicated set of roots. It is more important to get those roots developing than to see the flower for a year. On the roots depend the ultimate growth and beauty of the shrub. Often Lilacs grown on their own roots are exasperatingly slow in making top growth. I remember some in my garden that seemed literally to stand still for three years—then they started to jump! I consoled myself with knowledge of the root growth that was developing all this time. My patience has ever since been rewarded with magnificent growth and bloom from these bushes.

The beginning Lilac fancier will soon find himself caught in the cross-fire between two opposing camps—those who

hold that Lilacs should be grown on their own roots and those who are satisfied with shrubs grafted on Privet stock or old common Lilac roots. I grow both kinds. I prefer those on their own roots. There is no need to watch for Privet suckers springing up and no danger from infection at the graft. However, when I can't get them on their own roots, I have to be satisfied with grafted plants, and many of them have developed into noble bushes.

Once the bush is set in place, what else do you do? You watch for oyster-shell scale developing on the branches and you hunt the wily borer. The borer gives himself away by the sawdust trail he leaves behind. Examine your Lilacs every so often. Watch for that sawdust. Trace it back to the hole and go after the borer with a pliable wire. A branch infected with borer will soon show drooping foliage. This little devil often works just below the surface around the main stalk. . . . The oyster shell scale is cleaned off with a scrubbing brush and the branch washed down with lime sulphur.

If the season is dry we keep a manure mulch around the Lilacs or else water them with a water-sword that gets the moisture right down to the roots.

We also follow a regular régime of top-feeding. In Autumn the soil around them is sprinkled generously with potash—hardwood ashes are splendid for this purpose. This is scratched in. In Spring, just as the frost is coming out of the ground they have a powdering. (Continued on page 92)



**L**ilacs can be planted as an open hedge. Set not under ten feet apart, they make a wall of specimens. In this hedge are such beauties as Mont Blanc, the best single white, the reddish purple single-flowered Réaumur and the carmine rose double Madame Antoine Buchner.

Opposite are old white Lilacs planted by the entrance of the author's garden









UPPER PART OF THE BROOK



ENTRANCE TO THE ROCK GARDEN

GARDENING

WITH

GRANITE by Clarence L. Hay

THE beautiful rock gardens which have been exhibited in recent years in our horticultural shows and in the great Chelsea flower show in London are the admiration and at the same time the despair of prospective rock gardeners. Some of us may be fortunate enough to have at our disposal the massive rectangular chunks of lichen-encrusted limestone through which the watercourses run in such a convincing manner. But how can we who suffer the geological handicap of living in the Granite State or in other granitic areas hope to duplicate or even approach the effects of stratified rock with such a hard, unadaptable medium to work with?

It is not difficult to prove that, given plenty of material, a satisfactory result may be obtained—even with granite. To gain this end, certain definite rules must be followed.

First pick a slope to build on, or if there is no slope, make a little ravine by excavating the existing surface, but don't erect a mound, cover it with stones and call it a rock garden.

Secondly, use weathered rock. Granite, not possessing the porosity of limestone, takes a great many years to gather lichens. The boulders and exposed rocks which may be found on the surface of the ground have been accumulating that patina for 25,000 years; since the last glacial epoch. It would be too much to expect a newly dug stone to assume in a few



THE FIELD OF THE AUGUST



IN THE COLLECTOR'S SECTION





THYMES, DIANTHUS AND CAMPANULA



THE LILY POND IN JUNE

years the appearance of antiquity. One unweathered rock may easily spoil a picture, for in a photograph it stands out surprisingly white and virginal.

Third, use flat-topped stones as far as possible and set them as a background for plants, not as features of the landscape. Don't up-end them to make a garden of tombstones and menhirs. Steps must of course be built of flat stones, but the weathering on these is not essential, since frequent use soon rids the treads of any moss or lichen they may have harbored. Again the illusion of a large outcrop may be effected by one flat stone judiciously placed, where the cost of hauling a boulder might be prohibitive.

Do not despair if there are no flat stones in your immediate neighborhood. Look for a hill which for obvious reasons is usually called "Baldpate", and you may find many slabs which in ages past were separated from the native rock. Unless the owner is a competitive builder he will have no use for them.

There has been considerable discussion as to what plants are admissible in a rock garden. I will touch on that later, but there can be no controversy as to what kind of a background should support the plants. Whether the rocks are stratified or granitic, the skeleton should be as far as possible geologically correct. Study the rock formations in your vicinity

and if you find something both agreeable and practical try to reproduce it in duplicate or in miniature. It is even possible to transplant a part of the landscape bodily, as one would a tree. Last year we plug-drilled an outcrop on the top of a hill, pared off the face, and brought it to the rock garden with little more trouble than moving a flat stone.

The hillside garden shown in the photographs was built over a period of years, beginning at the top, and working down to a fringe of woods on the shore of Lake Sunapee. This order is not recommended as the best method of construction. It would be far easier wherever possible to start at the bottom of the hill and work from lower to higher ground.

Dividing the garden into four sections, the upper is an attempt to represent a very rocky New Hampshire hillside with no flat ledges in evidence. Rocks are placed far enough apart to make ample room for drifts of plants giving bold masses of color. The overflow from a fountain in the Rose garden forms a brook which runs between these stones and down the entire length of the rock garden.

Immediately below the first section there is a natural depression in the terrain so that a Lily pool at this point does not seem out of place. Japanese Iris grow on the margins of the pool, and a large knoll beyond. (Continued on page 102)



THE POOL IN SECTION III



PRIMULAS AND DORCH IN SECTION IV





# COTTAGES OF ENGLAND

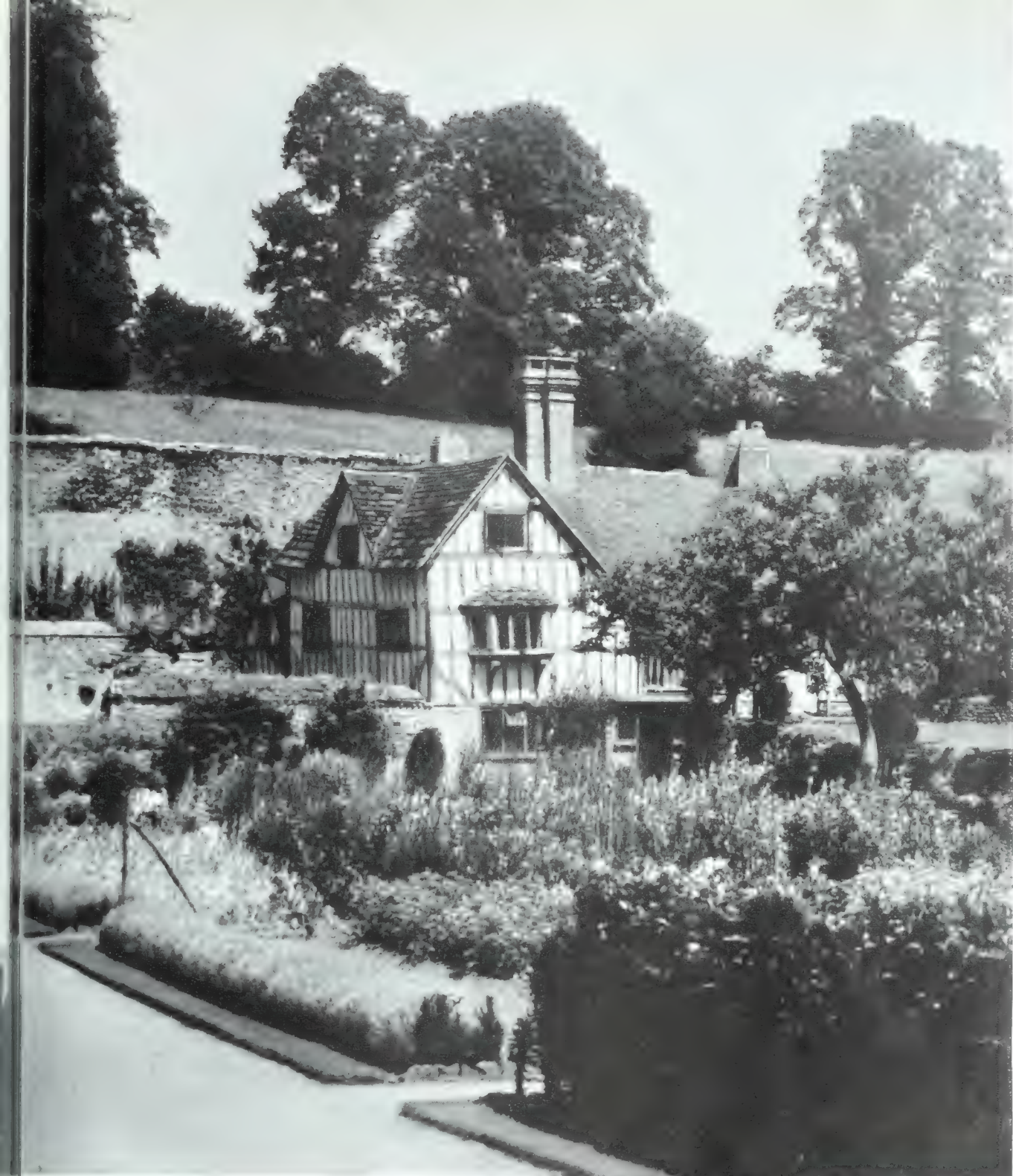


IN DISTINCT contrast with the settled mellowness of the other little homes on these pages is the modern cottage recently executed by Amyas Connell for Mr. H. John Massingham, the English writer. Mr. Massingham boldly chose for his building site an isolated field in the strange moor country bordering Oxfordshire, appropriate to his cottage's neatness and simplicity of line. The garden, too, possesses much of this refreshing quality

SOME thirty miles from Oxford, at Long Crandon, Buckinghamshire, is the charming old cottage used as a weekend Summer place by Mr. and Mrs. Colden-Sanderson. It is approximately three hundred years old and, except for occasional whitewashing, is little changed from the time it was put together with pieces of Willow and what the English call a mixture of "wattle and daub". A wide natural grass path extends through the actual garden







SUTTON PLACE COTTAGE in SURREY, the home of Mr. W. E. Lewis, is an excellent original example of Elizabethan architecture. It was "discovered" some years ago when workmen, tearing down what was thought to be merely an ugly modern stucco house, revealed fine old oak beams, solid oak doors, and a magnificent old fireplace. The great wall rising behind the cottage is all that remains of a huge ancient manor-house. The garden today, though the work of but a few years, perfectly fits this house which is centuries older than itself





# Roofs

**Y**EARS ago modest ladies and bolder men used to titivate and chuckle over a book and play called *The Devil on Two Sticks*. Forerunners of our realistic novels and dramas, they related how Don Cleofas released an imp from a bottle in his laboratory, whereupon this malicious little demon took the chemist on a night voyage over Madrid, lifting roofs and revealing what went on under them.

Doubtless many a reader in those days sighed with satisfaction that imps were only imaginary and that roofs could not be lifted. For the first function of a roof, like a hat, is to stay in place. Down through the ages builders have labored and taxed their ingenuity making roofs stay in place and perform their normal functions under even the most trying circumstances of hurricane and deluge. Thus the first virtue of a roof is that it *can't* be lifted.

Its second desirable quality is that it can't be penetrated.

Among the many annoyances that crowd around a householder to shorten his temper and his life is a leaky roof. Thanks to the inventive genius of our manufacturers and the skill of our builders, a leaky roof should be as rare and as outlawed as smallpox or yellow-fever in a well-run community. There shouldn't be any excuse for it. Roofs should be as dependable as life insurance, for they are the major factor in determining the life of a house from decade to decade. Given a solid foundation and an impenetrable roof, any house can be calculated to serve the purposes of those who dwell in it a very long time.

A third purpose of a good roof is to delight the eye. With this faculty we come into a wide world full of charming and perplexing questions. What makes a roof beautiful? Its design, its texture, its material or its pitch? Its parapet? Its quality for evoking or experiencing romance? The windows that break its lines or the grand unbroken sweep of its planes?

A roof must suit the personality of a house and be in scale with its mass. Too much roof or too meagre makes a house look as ridiculous as a woman whose hat, though in the mode, is unsuited to the sort and size of person she is. Fortunately for roofs, their style does not depend upon a mode: it is the creation of climate. Its styles are sectional, to meet the weather of various sections. In countries where there is much rain or much snow, roofs are steep. In those that have medium rainfall and the burden of snow is not carried long, the roof has a medium pitch. In dry countries flat roofs prevail and much of the household lives on the roof.

Like the rest of primitive building, the materials from which a roof was made were limited by the products of the locality. Soon commerce spread these products over a wider and wider area until roofing materials no longer were sectional. Nevertheless we associate certain types of roofs with certain kinds of houses, so that no one in his sane mind would roof a Spanish

house that calls for rounded tiles with the split cedar shingles one associates with New England farmhouses. Nor could the slate or copper roof of the Georgian house be comfortably associated with informal cabins. The race roots of our architecture reach so deep into human experience that we cannot cut ourselves off from them entirely.

Just as weather determines the kind of roof one selects, so does it play an important part in the roof's ultimate beauty. The copper roof slowly turns a soft green; under rain and snow and blistering heat shingles change from raw yellow to a pleasant and unobtrusive dunnish silver; pan tiles of English cottages lose their raw tones and darken into a dull red and where dampness prevails take on a coating of soft green moss; the thatched roof (we can have them in this country now) also soon assumes an air of age. We might say that a roof does not attain beauty until the elements have worked upon it. Even slate roofs and the hard-burned bended tiles on Spanish houses lend themselves to the improving finger of wind and rain, of sleet and snow and the varying degrees of heat as the sun swings round its cycle.

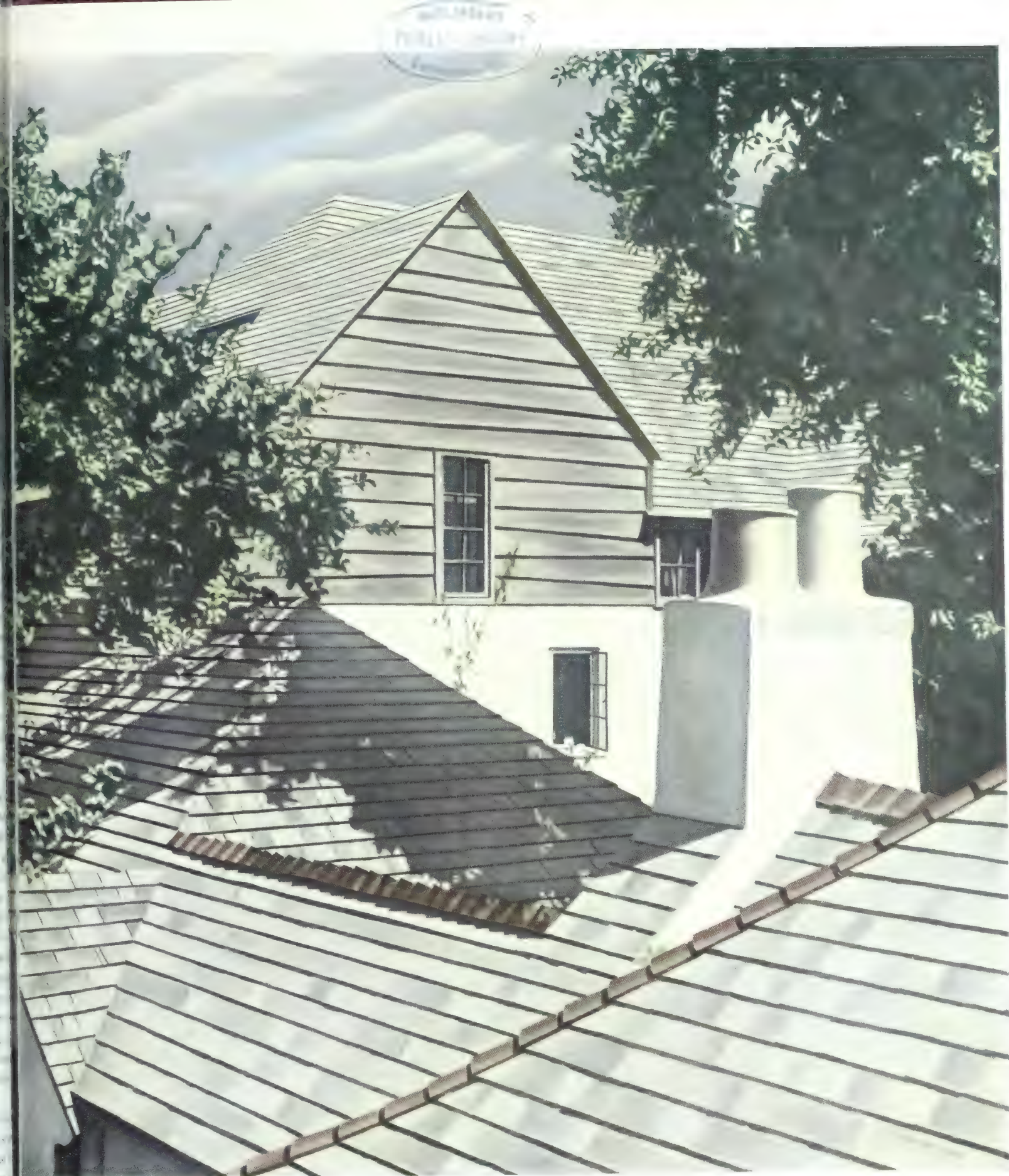
From the poems one reads and the pictures one sees, it would seem that roofs were made to inspire poets and painters. Unlike the demon of Le Sage's tale, they display no desire to unroof houses: the roofs themselves hold enough of glamor and romance. What would our rhymesters and artists have done without a view of roofs from a Paris garret? What the painters of Germany and the Lowlands without the stepped eaves of Dutch houses and the steep dormer-studded sweep of roofs in old German villages? How unromantic would be English cottages without their thatch or London roofs without their arrays of chimney pots! How could a poet have sung "Alone upon a housetop in the night" without the flat roofs of the Near East and Africa's north coast? There are even some who find music and magic in the drubbing of rain on zinc-sheeted roofs of tropical houses; and who of us has not been lulled to sleep by the pleasant tattoo of Spring rain on a tin roof?

That, it would seem to me, is the most important function of a roof—to give those who sleep beneath it a reassuring sense of security. Awake, we can fix a leaky roof; asleep, we trust the roof to shelter us. We know it can be depended on. Whether the wind blow a gale against it or the rain come down upon it in steady deluge or sleet whip its surfaces—throughout the night it will hold fast. It will hold fast under the moon and under the stars. It will hold fast for rich and for poor. It will offer security alike to young and old, to ill and healthy, to the hunted, to the exiled and to those who need know no fear.

Considering all these purposes and services of roofs, it would seem that those who make them assume a noble responsibility.

—RICHARDSON WRIGHT





Charles Sheeler, who is well known for the literal and almost camera-like realism of his renderings of the American scene, painted this fascinating study of varied roofs and gables especially for *House & Garden*. The house, which is at Port Washington, L. I., was designed by Wesley Bessell, architect



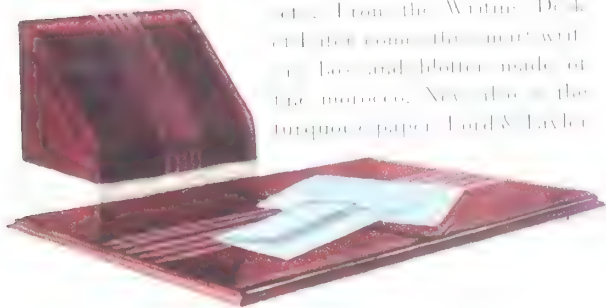
# Do you know that



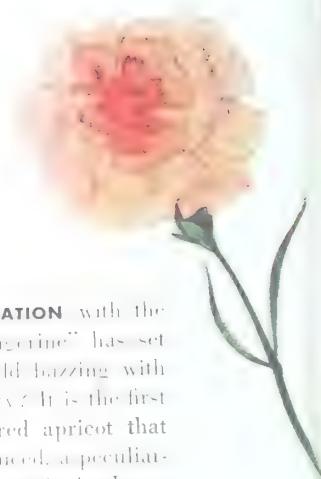
**WILLIAM BEEBE** is responsible for Macy's new design in bathroom linen. This day "Sandnella" pattern was inspired by a painting in his book "Half Mile Down" showing a warp and woof of brilliant blue seen from the bathy place. In towel, mat and shower curtain



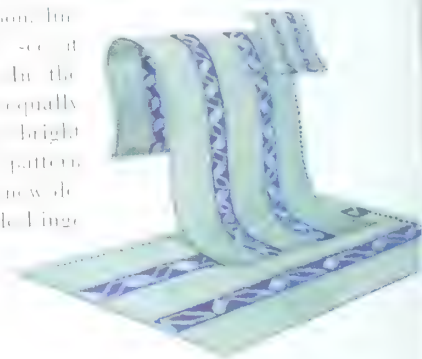
**ROSEBERRY** is a rich, shaded color that is a new color for leather desk sets. From the Writing Desk and later come the same with a box and blotter made of the material. New also is the turquoise paper. Lord & Taylor



**A NEW CARNATION** with the name of "Tangerine" has set the florist world buzzing with its color novelty. It is the first pure self-colored apricot that has been produced, a peculiarly soft, pleasing shade. Introduced by Peter Benckert's Sons



**TURQUOISE** is appearing for the first time in bathroom linens. Above, you will see it combined with coral. In the bath set at right it is equally effective, accented by bright deep blue in a graceful pattern of weaving ribbons. A new design from the Maison de Linge



**LIVESTOCK** makes its entrance as the latest decoration for country table linens. Friendly cow, pig, horses and chickens fresh from the farm and give a touch of life to these country things. And don't miss the Mosses. The colorful motifs ornament both the mat and napkin

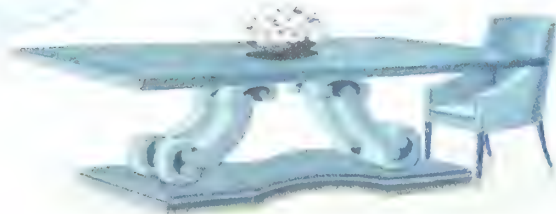




**WEDGWOOD** has launched two entrancing new colors? "Alpine Pink", delicate as dawn, is their latest shade in china. In earthenware, it's "Summer Sky", a tender cerulean tint combined with white. Plates and tea services in both colors may be ordered from Plummer's



**PLASTER** furniture, formerly shining white, now blossoms forth in such a new color as ice blue? In this effective dining room group recently designed by Lawrence J. Colwell, the ornamental plaster base of the table, the wooden top and chair frame are this cool shade



**CORAL COLOR**, a newcomer in decoration, now brightens the floor? Any number of smart schemes are possible with Armstrong's linoleum in this lively shade. Use it with lemon yellow, gray, or hyacinth blue walls, or in a black and white scheme: Macy's



**LARKSPUR** blue window shades are the newest thing in decoration? This beautiful tint, which is sponsored by the Window Shade Institute, will be available May 1st. Here is House & Garden's suggestion for a Summer window treatment: Bloomingdale's



**BACHELORS** prefer blues? In decoration, anyway, judging by this striking room in the New York apartment of John W. Garrett, 2d. Only contrast to the various blues is some warm grays found in the upholstery and curtain fabrics. Mrs. Dodd was the decorator







BRUEHL-BOURGES PHOTO • CONDÉ NAST EN



# TIME FOR TEA

THIS gala tea setting, with its table placed invitingly in a sunny window, shows an important new color scheme in decoration—yellow and gray with flame accents. These cheerful Spring shades are captured in the curtains of yellow glazed chintz with graceful curled plume design, in the simple gray linen cloth, and in the wing chair covered in flame colored brocatelle. The Schumacher chintz comes from Lord & Taylor. Gribbon cloth: B. Altman & Company. The Wycombe Meyer chair may be ordered from W. & J. Sloane.

Sterling silver flatware in the elaborate "King Edward" pattern (center close-up) lends importance to any occasion. Like the silver plated tea service, in the distinguished "Fontainebleau" design, it may be obtained from the Gorham Company. Handcut water, highball and cocktail glasses are also engraved in the "King Edward" style: Cambridge Glass from R. H. Macy & Company. A delicate white Wedgwood china called "Praze" repeats the intricate plume motif in silver on a green border: Ovington's.



ANTON BRUEHL







TWO VIEWS OF THE SWIMMING POOL

## ENGLISH COLONIAL



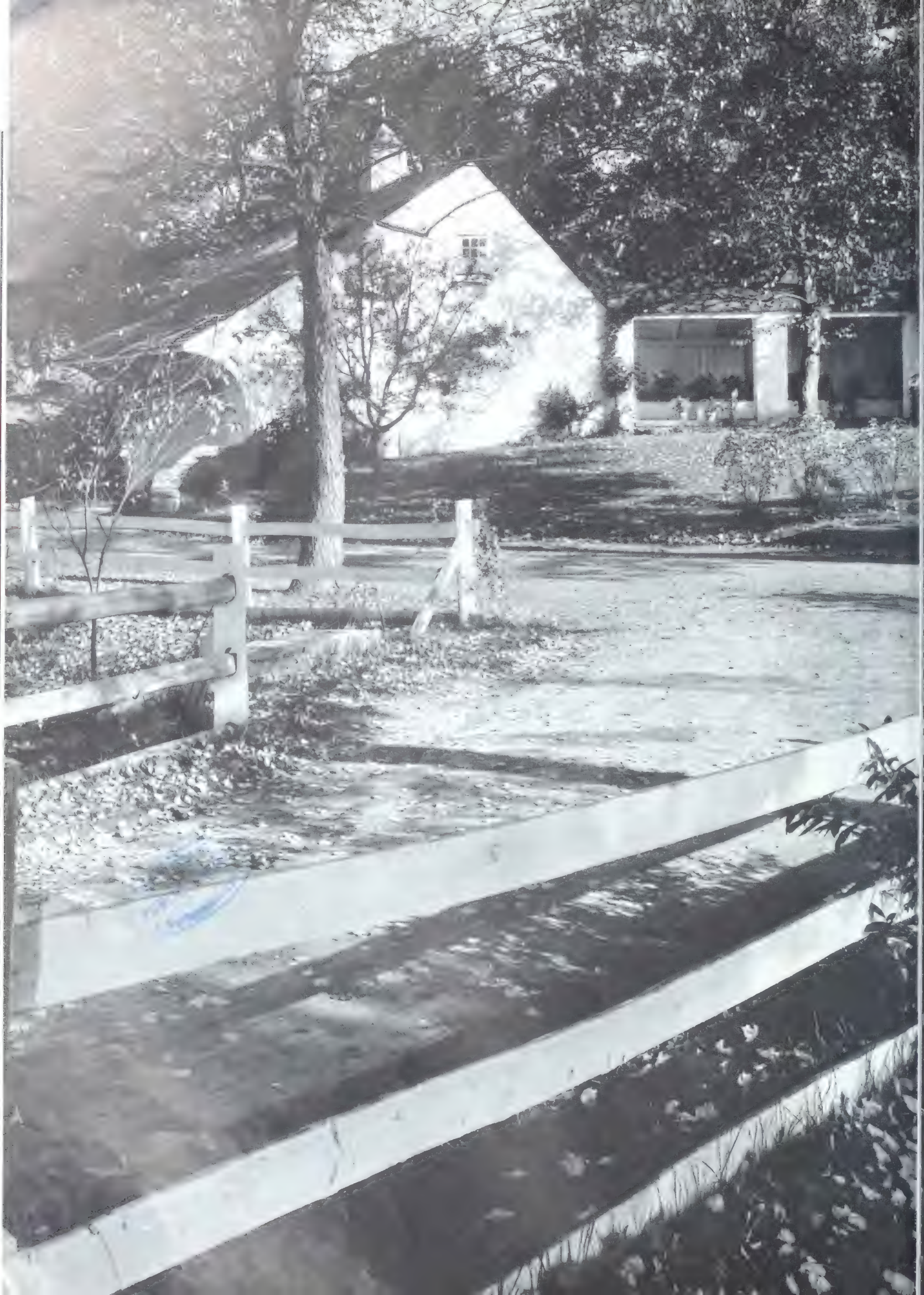
THE lovely setting chosen for this house designed for Mr. Robert J. Pringle at Bel Air, California, by H. Roy Kelley has been most attractively developed by the landscape architect, Miss Katherine Bashford, with a view to outdoor living, that natural and pleasant concomitant of the true Californian existence. Loggias, opening from the house and the pavilion beside the swimming pool, permit shaded comfort out-of-doors while the terrace and garden between the pool and the house invite leisurely loitering in the open air.

On the opposite page, at the top, is shown the entrance side of the Pringle house; below this is the brick terrace and loggia on the garden side. The little porch between the garage and the service wing is shown on this page at the left. The walls of the house are of whitewashed stone; the roof is a deep weathered brown creosote stain. Like the houses in semi-tropical British colonies, the architecture is English Colonial.











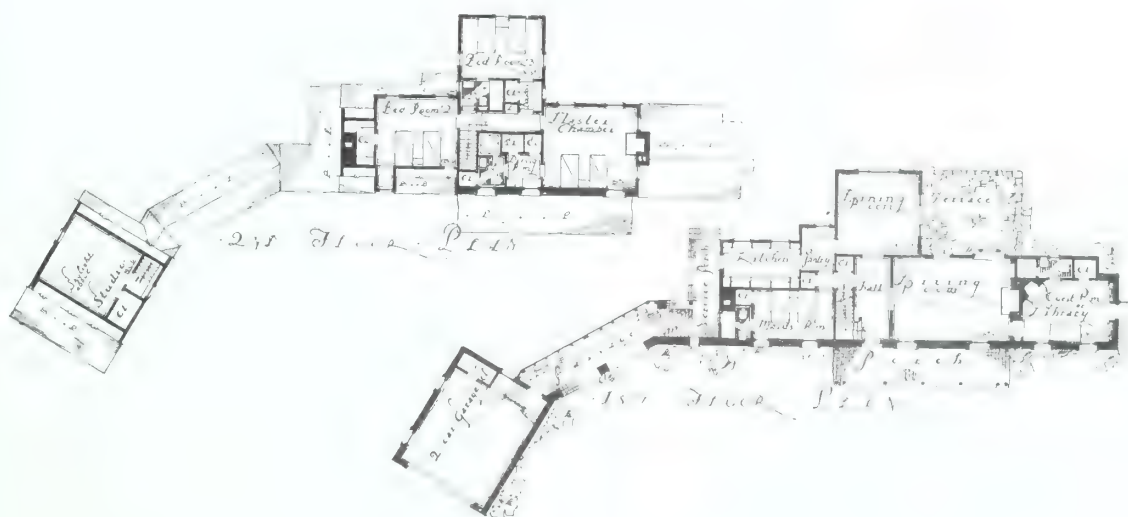


CRABTREE FARM

## CRABTREE FARM—

AT Sterling Ridge, in the wooded hills back of Rye and Harrison, N. Y., stands this charming Pennsylvania Dutch Colonial house designed by Benson Eschenbach. Rough-textured walls of white painted stone and cement plaster are accented with blinds of smoke blue and trim of smoke blue and off-white. The slate roof is rust-colored. A study of the plans shows that the main body of the house (above) is connected by an attractive covered passage with the two-car garage and studio game room (shown opposite).

An excellent feature of the first floor plan is the library in the low wing at the right. This has a shower and lavatory attached making it readily available for use as an overnight guest's room. It may be reached by an outside stair. As in most of Mr. Eschenbach's houses the master's suite is commodious and conveniently planned. The house contains 48,200 cubic feet and cost approximately 50 cents a cubic foot to build in 1936. Mr. James F. Doetsch is the owner. Mr. Eschenbach is the architect of our Houses for Two, published in the second section of this issue of House & Garden.





# Sweet Peas

by James Kelly



THE first concern of the Sweet Pea grower who is going in for exhibition is to procure good true seed of the best exhibition varieties in September. A list of these will be found at the end of this article. It is not advisable to grow a large number of varieties. By that I mean, if a man will never require more than twelve varieties for exhibition at once, I strongly advise growing not more than eighteen varieties and selecting them with the greatest care. Surely it is the best policy to have twenty-four plants of one variety rather than six plants of four varieties occupying the same space of ground. I guarantee it will be found so the day before the show.

If space is very limited, twelve standard varieties and two or three novelties will generally fit a man to go into a class for twelve bunches, distinct varieties. On no account should anyone depend upon a bare dozen.

The seed having been procured, sowing must be done by the first week of October. The seeds should be sowed in boxes in a cool greenhouse until they germinate. Many people have trouble with germination. This arises either from keeping the soil in the boxes too wet or too dry. It is quite a good plan to soak the soil in the boxes thoroughly before sowing, then lay the seeds on top and cover with half an inch or three-quarters of an inch of fine soil or sand.

The boxes can be shaded until germination takes place by putting sheets of brown paper over them. What to strive after is to give seeds under glass conditions similar to what they would find in the ground in April. After the plants are about one inch or so tall they should be potted into 2" pots and put back into a cool greenhouse. When the plants have made four leaves they should have the center of the main shoot pinched off to cause side growths to break at the base of the plant. These side growths usually come away stronger than the main stem itself. When the growths reach about six inches I select the strongest and put a stake to keep the plant growing straight.

About the middle of January the plants are transferred into 4" pots and, if room can be spared, they are put into a cool greenhouse for two weeks. About the first week in February they are moved out into a cool frame. The frames are well covered at night in case of frost occurring.

By March the plants are well established in the 4" pots. If the weather is cold and wet the first part of April, I give the plants in 1" pots a weak liquid of soot and cow manure to carry them over until they can be planted out.

This article started with seed sowing. There is also a process of vital importance to successful exhibition to be dealt with, and that is soil preparation. I am no believer in four or six feet deep cultivation with layers of manure on the sandwich principle all through. A good two feet or thirty inches is ample. Remove the top twelve inches and get down into the sub-soil twelve or fifteen inches, thoroughly incorporating with it plenty of good decomposed cow manure. Return the top soil and mix in a little bone meal and a little superphosphate.

If it is not too much labor and expense, the whole plot of ground should be prepared as advised, but excellent results will be obtained by preparing trenches three feet wide as advised above, leaving three feet of untrenched ground between each two trenches. Rows of Sweet Peas for exhibition should not be closer than six feet. If this is done and done well in November it will require nothing more until Spring, when only the top should be pricked over with a fork two or three weeks before planting. One great advantage of fall preparation is that the ground gets time to settle down. (Continued on page 86)





SAMUEL H. GOTTSCHE

## PORTFOLIO OF INTERIORS

The Palm Beach home of Mrs. Robert D. Huntington presents many new ideas. The main hall walls are covered with cool woven-wood fibre and the floors treated to a powdery white, with warm gray carved rugs. Stair balustrades are crystal panels. Below, the curtains are a cactus design in chartreuse, gray and white silk and, on the second floor, a vine pattern in cherry and green.



# PALM BEACH HOME

ONE of the guest bedrooms in the Huntington Palm Beach house has blue-green textured walls. Curtains, with white dots and braid trimmings, and the rugs repeat this color. From the prints above the beds were taken the yellow, blue and cherry in the bedcovers. Tiered night tables stand beside the beds. Chairs and dressing table stool are white with cherry trim and the large upholstered chair repeats the yellow in the plaid of the bed covers.



THE charm of the living room lies in the cool coloring always needed in a Florida climate—green walls, carved green rug, green curtains with white fringe. A chintz chair is in green, white and pinky brown. The barrel chair is brown and the sofa covered with a pink hand-woven fabric. The wall brackets are in rubbed gold leaf in a shell and seaweed design. Treanor & Fatio, architects of the house; Rebecca Dunphy, decorator.







A WHITE plaster leaf design on fresh lemon yellow gives background to the dining room. The cornice is gray and white and the floor gray rubber tile. The table is crystal—top, apron and legs—with stretchers of mirror laid in pine. Chairs have leather seats and backs in white with a yellow stitching. A pine commode sideboard lends mellowness. The mantel is entirely of crystal.

OFF the main hall is this powder room, with its silver-leaf walls and ceiling, black rubber floor and chartreuse rug. Blinds and lacquer corner pieces are black. The ceiling light is a crystal bird cage. One wall is entirely of mirror with an etched design of monkeys. The dressing table is molded plaster in white and chartreuse—a new note. Rebecca Dunphy was the decorator.





# A NEW OUTLOOK WITH CURTAINS

ROWENA LEACH AND MARGARETTA STEVENSON



Awkward sister-foes were down with a panel between. Curtained separately they are slits in the wall, but put a mirror between draperies at each end and a valance over all and they are sparkling twins.

WHAT with the angle of women's hats, termites, hay fever, the erosion of the country's soil, divorces in Hollywood, sun spots, the division of labor, and the condition of the Eskimos, life in the New World, and doubtless in the Old, has become malevolent. Getting through a day has resolved itself into a matter of dodging from problem to problem, giving a furtive and defensive look at each and pretending we don't see. There's too much to think about.

And when, in the course of Spring moving or renovating, one suddenly realizes that the windows with which one must live for another year are monstrosities, then the shades of gloom settle down and civilization seems to go into a further decline.

Fortunately, window aberrations can be shaken down to a series of fairly simple formulae and, by an adroit use of fabric, can be made to appear architecturally sound.

First, there is the familiar double window—two narrow windows with a narrower strip of wall between. If each of the windows were treated individually, the two would look like a couple of slits in the wall. But by using a mirror between the windows and treating the two windows as one, with one pair of draperies hung at either end (to the floor, of course), and with a valance or a mirror cornice over all, these two awkward sisters become sparkling twins.

Another way of treating them would be, instead of using a valance or cornice board, to make the one drapery length you use for each window the full width of the window and drape it back from the mirror edge on each side. This gives a trim, hair-parted-in-the-middle appearance that is very satisfying. Making such a double window into one has the advantage of seeming to widen that end of the room and of keeping the room from looking spotty. Glass curtains should be of soft ninon and in a shade that is not too great a contrast with the wall color.

The triple window, that ugly duckling with one wide center window and two narrower ones on either side, should also be treated as one, with one length of drapery at either end.

Even when there is a radiator that goes almost all the way across them, there is still room at either end, with this type of window, to have draperies go to the floor. This gives height and dignity, like long skirts on an overly plump woman. A valance across gives continuity.



Ugly triplets may also be charmingly united. Use floor-length drapes at either end. Tie the three together with a mirrored cornice. Cover the radiator and you have a decorative focus for the whole room.



A LARGE modern window round the corner of a room should have defining draperies at either end. In such situation, glass curtains hang between them to the floor and draw from the inside corner outward



These draperies may be draw curtains that can be pulled at night, and might be used with glass curtains, or with Venetian blinds, or with both.

Or, if there is no radiator, you might use no draperies at all on this triple window, and instead, lovely big organdy or soft voile curtains (one to a side!) that go swooping back from the center in a big swag drapery and hang to the floor at either end. Any of these treatments would make over a triple window into a lovely decoration for any room.

Casement windows are a problem because they are usually so little. It is better to have them open out if you can unless they are deeply recessed. As a rule, if the windows *are* deeply recessed, you can do without glass curtains and have your draperies made as draw curtains (of linen or crewel, perhaps) and hung all the way to the floor. If your casement windows are not recessed, but are flush with the wall, the best solution for this problem is to cover the entire opening with short draw curtains of raw silk or pongee or hand-tied filet net.

For windows that are blessed with having no radiator under them, or if the radiator is recessed, it is a good idea to let glass curtains as well as draperies go all the way to the floor. This is softer and more gracious.

Very broad windows, those lumpkins which are *wider* than they are high, can have their façades lifted by setting the valance-board above the top of the window. And if you should chance to have one of those immense old-fashioned plate glass picture windows which were so popular around 1900 count yourself lucky, for, lacking muntins, they can be modernized perfectly. Use a neutral color scheme, keeping walls, curtains, swag, window-seat and valanceboard all in the same color, which will place all of the emphasis on the view.

Making bay windows look as though they belonged to the room they're in can be something of a headache. The best solution is simplicity, always. Shallow bays should be treated as though they were any ordinary window, with draperies hung at either end on the room side, and with a festoon valance directly across.

If the bay is deep enough and its windows nicely spaced and correctly proportioned, one pair of draperies for each window might be used. These might be hung on a draw rod under a cornice board, and should not be too obvious; best in one of the soft tones of the room.

The bay that has a window seat should have one pair of draperies at either end just inside the bay, with a valance carried around the window.

(Continued on page 101)



A TALL old-fashioned window is successfully modernized with a wide valance-board and floor-length draperies. The wide board makes the window appear lower and a neutral color scheme emphasizes the view





# IRIS

## SUCCESS IN 1937 by Thurlow Weed



I N 1931, and again in 1934, there appeared in this magazine several articles of mine devoted to the selection of the best Iris varieties. It is interesting to compare those favorites of bygone years with the outstanding flowers of today. By such comparison we may note which varieties have withstood the test of time and which ones have gone down before the avalanche of new improved sorts placed by hybridizers upon the commercial market in the interim.

In the last half-dozen years, the tall bearded Iris have been greatly improved, due principally to the important rôle played by amateur hybridizers. These followers of Burbank make a hobby of growing seedlings for pleasure. As a result of their patient and laborious cross-breeding efforts, new colors such as salmon pink, rose red, copper, brown, tan and gray have been obtained. The blossoms have been enormously enlarged and the number of flowers to a stalk increased in number. This enlargement and increase was made possible through the development of taller and better branched stems. Texture of the petals reminds one of velvet. So great, in fact, has been the general improvement that most varieties originated a decade or more ago make a decidedly poor showing when planted or displayed in close proximity to the magnificent varieties of more recent origin.

This improvement is noted by landscape architects, one of whom recently stated, "I have been amazed by the rapid development of the Iris which has placed this flower in the front rank of desirable perennials for landscape beautification. No modern garden is complete unless it contains a few of the gorgeous new specimens. Not only are the plants dependable and easy to grow, but varieties are now available in all sizes, heights, and colors which make them delightful subjects for the perennial border or for special beds. Nature could not have selected a better flowering time, as the tall bearded Iris burst into bloom soon after the season of Spring-flowering bulbs has closed."

While many Iris species such as Dutch, English, Spanish, Reticulata and Juno are bulbous, plants of the popular bearded species grow from a rhizomatous root. The difference in the root accounts for the latter's hardiness and ease of growth. Nearly all varieties are so constituted that they can

withstand severe Summer droughts and bitter Winter cold; it is this unusual adaptability and vigor which make the Iris vie with the Rose in the hearts of garden lovers from Maine to California.

When adding new varieties of Iris to your garden, do not purchase half-dozen or dozen lots of each kind unless you wish to obtain an immediate mass color effect. A single rhizome will develop into a large and beautifully shaped clump in the space of two or three years; in fact, after the third flowering season it is generally advisable to take up these clumps, divide and re-set the individual rhizomes so that there will be no overcrowding—a condition which inevitably results in lack of bloom stalk production or development of inferior flowers.

Where to plant? That is a question confronting nearly every Iris novice. While Iris plants will grow in total shade, they will not bloom in such a location. They will bloom in partial shade, but develop more bloom stalks when placed in full sunlight. The more delicately hued flowers benefit from partial shade, especially when shielded from the rays of the mid-day sun. Plant the roots in a well-drained location.

Like many other flowers, Iris too often suffer from the amateur gardener's placement of them in rows or in a solid phalanx, treating them as one mass instead of as individuals. Massing a single variety or varieties of similar colors is effective, but the more distinct colors show up best when separated. Shrubs make an attractive background when the Iris are in bloom, and the green leaves of the perennial merge with the background after the flowering season is over.

In what soil should Iris be planted? Any good garden soil is satisfactory, providing it is not unusually acid. A fairly loose soil is best, as the fibrous roots then have an opportunity to spread and obtain moisture and nourishment. A great deal of erroneous advice has been given regarding the advisability of using lime in the Iris beds. Many Iris enthusiasts have discovered to their sorrow that too much lime is a primary cause of rhizome rot. The best plan is to add lime only when the soil gives a decidedly acid reaction to tests. Any non-acid commercial fertilizer is beneficial, as also is pulverized cow or sheep manure. (Continued on page 94)





## IN J.P. MORGAN'S GARDENS

Midway of the main axis in his Iris garden Mr. Morgan has used as focal point a beautifully fabricated armillary sphere, one of those complicated devices whereby astronomers of old designated the positions of the celestial circles. It shows at its best when the vari-colored blossoms form a background contrast for the curving tracery of its metal bands.



1. A brand new color combination for your bath: yellow mat, towel and washcloth, with monogramming in deep red and gray.

2. This good looking modern design comes in a bath line of two shades of green, blue, orchid, or brown, among other colors.

3. Combination back-scratcher and massage brush with a matching mit in a deep red and natural colored rep with natural tape handles.

4. "Dowry chest" containing 2 hemstitched percale sheets and pillowcases; 2 large, 2 medium, 2 face towels, and 2 washcloths.

5. Deep sea design adapted from the Rainbow Gar. Red fish on blue striped shower curtain and towel. Complete set. Other colors.

6. Stripes of deep blue, gray, green and white with blue border form the color scheme for this spirited bath set. Other colors.

7. The two end face towels here come in different pastels. Center towel has colored dots of pink, blue, green, yellow and brown.

8. A striking bath ensemble, beautifully monogrammed in maroon on a white set that has borders of deep gray and maroon.

9. The gay printed designs in these guest towels are dark navy, and deep gray with white. Second towel pastel, third navy and white.

10. Sea swirls combining soft turquoise with a contrasting blue border in this new bath set. Also comes in turquoise and coral.

11. Pale blue shower curtain, dull finish, with simple white flowers as the sole decoration. Made in a non-bleeding, soft silk material.

12. A shower curtain with large white flowers and green leaves on a coral background. For further information, call 1-800-368-3686, see page 36.



# BATHING BEAUTIES





ANDERSEN



# PLANNING THE DINING ROOM

NO. 1 OF A SERIES

ONE reason why every prospective home builder should give special attention to the plan of the dining room is that the problem seems so comparatively simple that one is apt to overlook opportunities. We have tried to suggest, in the following article, what some of these opportunities are. Our aim is to give our readers a few fundamentals, on the basis of which they may consider and criticize their own plan.

ESPECIALLY in the small home, the combined living room and dining room is becoming increasingly popular. This arrangement, however, is apt to be most successful when the dining room end is consciously planned as such. In the plan at right a certain isolation of the dining space is achieved by slightly lowering the level of the living room floor. An ornamental railing screens the dining table and emphasizes the division.



ATTRACTIVE furniture can do much for the appearance of the dining room, but it cannot do everything. An interesting, well proportioned room is an immense advantage. The plan at right, with its large bay and rather formal scheme, lends itself to a variety of decorative treatments of which even the simplest could hardly fail to be arresting and inviting. Major pieces of furniture are indicated as a clue to scale.



THE home designed for year round occupancy should be provided with a dining room which, throughout the changing seasons, will be uniformly comfortable and attractive. Here, for example, is a plan which clearly shows the architect's sympathetic and intelligent approach to designing this important room. Note the corner fireplace, for grey winter days, the wide window and French door, providing adequate light and an interesting focal point for the decorative scheme. And don't overlook the porch, conveniently planned for summer dining. Considering the attention given to modern kitchen planning it seems reasonable to plan the dining room as carefully.



TWO fundamental points to consider in planning the dining room are, first, the formal character of this room as compared with other rooms of the house, and, second, its functional aspect, which makes certain pieces of furniture, of adequate size, mandatory. The room should be planned with these points in mind, and its size and available wall space scaled to the furniture which will be used in it. Note, in this plan, the attractive bay in which might be placed a small table adapted to breakfast or other informal meals, for two—a useful adjunct to the larger table.



FORMALITY in the planning and decoration of any individual room is, of course, a matter which should vary in degree according to the general scheme of the house. The plan at right, for example, is one which might well be used in a home of simple New England derivation. The corner cupboards, in addition to displaying colorful collections of glass and china, give balance and symmetry to the composition.



WE END this little dissertation, as we began it, by considering a dining room-living room combination. In this case the dining room space is more ambitious and follows a more traditional pattern. Many architects find that this L-shaped plan is most successful for schemes of this sort, because, although all the merits of the open plan—spaciousness, flexibility, adaptability, etc.—are present, the two spaces are, in a sense, separated and may well be given different decorative treatments. A folding partition of ceiling-high panels might be used to isolate the rooms when desired.







## IT'S ALL WALLPAPER!

Here is wallpaper's crowning achievement—an impressive architectural background, consisting of pilasters, cornice, chair rail, wainscoting and panel insets which may be combined in a variety of ways. The pictures, with accompanying ornamental frames, depict frivolous incidents in the life of an Italian Cardinal.

In the panel above he is seen leaning on his tall stick while a blackamoor page straps on his skates. The sketches show ways of using the architectural details. Above, left. Pilasters and cornice. Center. Cornice, pilasters, wainscoting. Right. Cornice, pilasters, chair rail. These details, in a wide range of colors, are used on a plain field of paint or paper. Katzenbach & Warren





EIGHTEENTH CENTURY Italian primitives, very modern in feeling, influenced the decorations of this small reception room with its new color scheme of red-violet, pink-beige, gray and white. The fire-place grouping consists of snakeskin chairs in gray velvet, a glass coffee table with white leather trim, and plaster consoles holding Seventeenth Century Chinese mud birds. In the mirror may be seen the unique arrangement of built-in desk and bookshelves opposite. Thedlow created this room for the Decorators Picture Gallery



# Ren in color

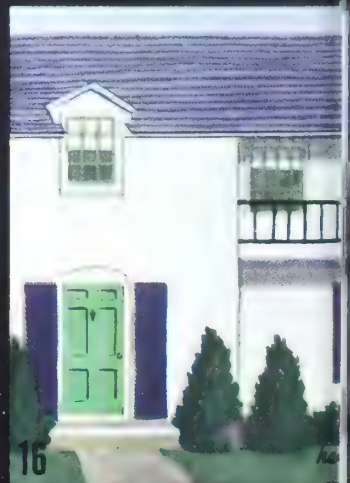
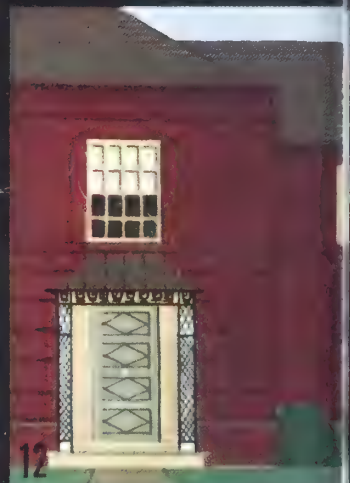


**T**RANSFORMATION—From a typical brownstone apartment to this smart living room in brown and white. Only occasional touches of green, such as a satin chair cover, or the two glass lamps by the couch deviate from the general scheme of brown and white which is further emphasized by a lack of pattern in the fabrics. This room is a part of the duplex apartment of Mr. and Mrs. Mortimer Lehman and was decorated by Mrs. Lehman

**T**HIS view of the opposite side of the living room shows the gilt-topped architectural columns and the lovely flower painting which was done for Mrs. Lehman by Sir Francis Rose. The lamps are of fine Baccarat crystal, and all the rugs are brown or white, while the furniture is a mixture of Regency, Directoire and Empire. The little alcove at the right of the picture, which serves as a dining recess, is decorated with two gray and white panels



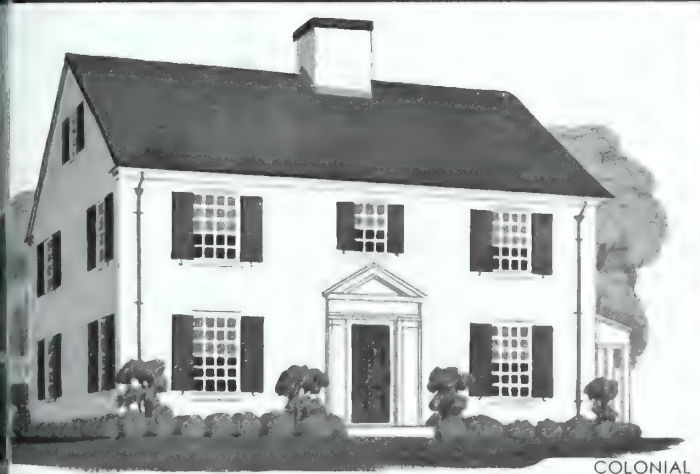








EARLY AMERICAN



COLONIAL



REGENCY



MONTEREY

# BEAUTY TREATMENTS

**P**AIN'T prescriptions for the schemes on the opposite page, prepared for us by Miss Lonore Kent of the National Paint, Varnish and Lacquer Association, are presented below. Colors in oils, however, are not all standardized and these proportions will serve only as guides. We have omitted mention of plain stone, brick and white paint. Unmixed colors may be bought by the names given below. Shingle stains, and shingles already stained, are of course available in many colors. Use these schemes to show your dealer, or painter, the effects you wish to achieve. In the formulas below, R=Roof; W=Walls; D=Door; B=Blinds; T=Trim.

MONTEREY 13. R: garnet brown (to 1 gal white add 2 qts Venetian red, 1 qt Indian red); W: warm drab (see No. 9); B: tangerine (see No. 1); D and Balcony railing: black; Balcony uprights: tangerine (see No. 1). 14. R: olive green (see No. 2); W: rose beige (to 1 gal white add 1½ oz burnt sienna, 1½ oz Tuscan red); T and lighter tint on B and D: sand (see No. 12); darker sand tone on B and D: (to 1 gal white add 12 oz burnt umber); Uprights and railing: same as roof. 15. R: warm drab (see No. 9); W: blue (to 1 gal white add ¾ oz Prussian blue, ¾ oz Tuscan red and ¾ oz lampblack); B: ultramarine; Railing: same as roof; Uprights: terra cotta (1 pt chrome yellow light, 1 pt Venetian red). 16. R: Kingfisher blue (1 pt Prussian blue, 12 oz lampblack, 1 gal white); T: robin's egg blue (to 1 gal white add 2 oz Prussian blue, 4 oz light chrome yellow); B: ultramarine; D: emerald green (see No. 2); Railing: black; Uprights: same as roof.

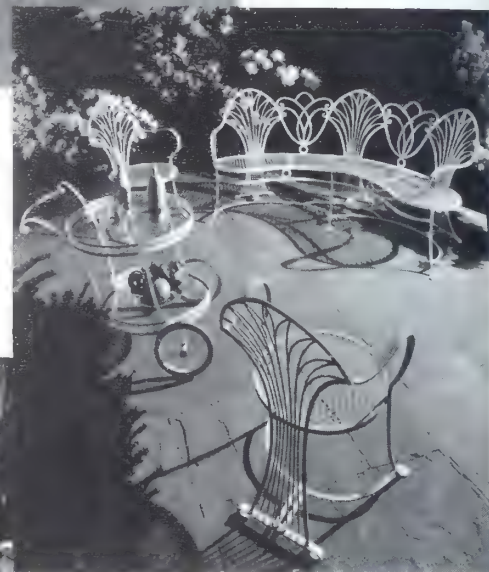
EARLY AMERICAN 1. W: silver gray (add ½ oz lampblack to 1 gal white paint); R: Venetian red; D: tangerine (to 1 gal white add 3 qts American vermilion, 1 qt chrome yellow light). 2. R: olive green (to 2 gals white add 1 gal chrome green medium, 1 qt chrome yellow medium, 3 qts raw umber); D and B: emerald green (to 1 gal chrome green light add 1 to 2 oz Prussian blue); 3. R: slate; W: cream. 4. R: glacier blue (to 1 gal white add 1 pt lampblack, 1 to 2 oz Prussian blue); B: burnt orange (2 qts American vermilion, 1 pt chrome yellow light, 1 pt white).

COLONIAL 5. R: slate; D: dull blue (to 1 gal white add 1 to 2 oz Prussian blue, 3 oz lampblack). 6. W: ivory; R: green (to 1 gal white add 12 oz lampblack, 12 oz chrome green medium; 1 qt ochre); T: dull green (to 2 gals white add 12 oz lampblack, 1 qt chrome green medium, 2 qts ochre); B and D: ultramarine. 7. R: taupe (to 1 gal white add 1 qt raw umber); W: rose (1 gal white, 12 oz Indian red); 8. R: stone gray (to 1 gal white add 12 oz ochre and 1½ oz lampblack); D and B: turquoise (to 1 gal white add 12 oz Prussian blue and 6 oz chrome yellow light).

REGENCY 9. R: slate; W, B and T: warm drab (to 1 gal white add 1½ pts ochre, 1½ oz lampblack); D: elderberry blue (to 1 gal white add 12 oz Indian red and 3 oz lampblack); Ironwork: black; Horizontal bands: slate gray (add ½ oz lampblack to roof color in No. 8). 10. R: copper; D: verdigris; B and Ironwork: black. 11. R: stone gray (see No. 8); W: pinkish beige (to 1 gal white add ¾ oz burnt sienna, ¾ oz Tuscan red); D and Ironwork: black. 12. R: seal brown (to 1 gal white add 1 qt raw umber, 12 oz burnt sienna and 1½ oz Prussian blue); T and B: sand (to 1 gal white add 1½ oz burnt umber); W: tapestry red (1 gal white, 2 qts Indian red); Ironwork: black; D: stone gray (See No. 8).



# IRON AS LIGHT AS LACE

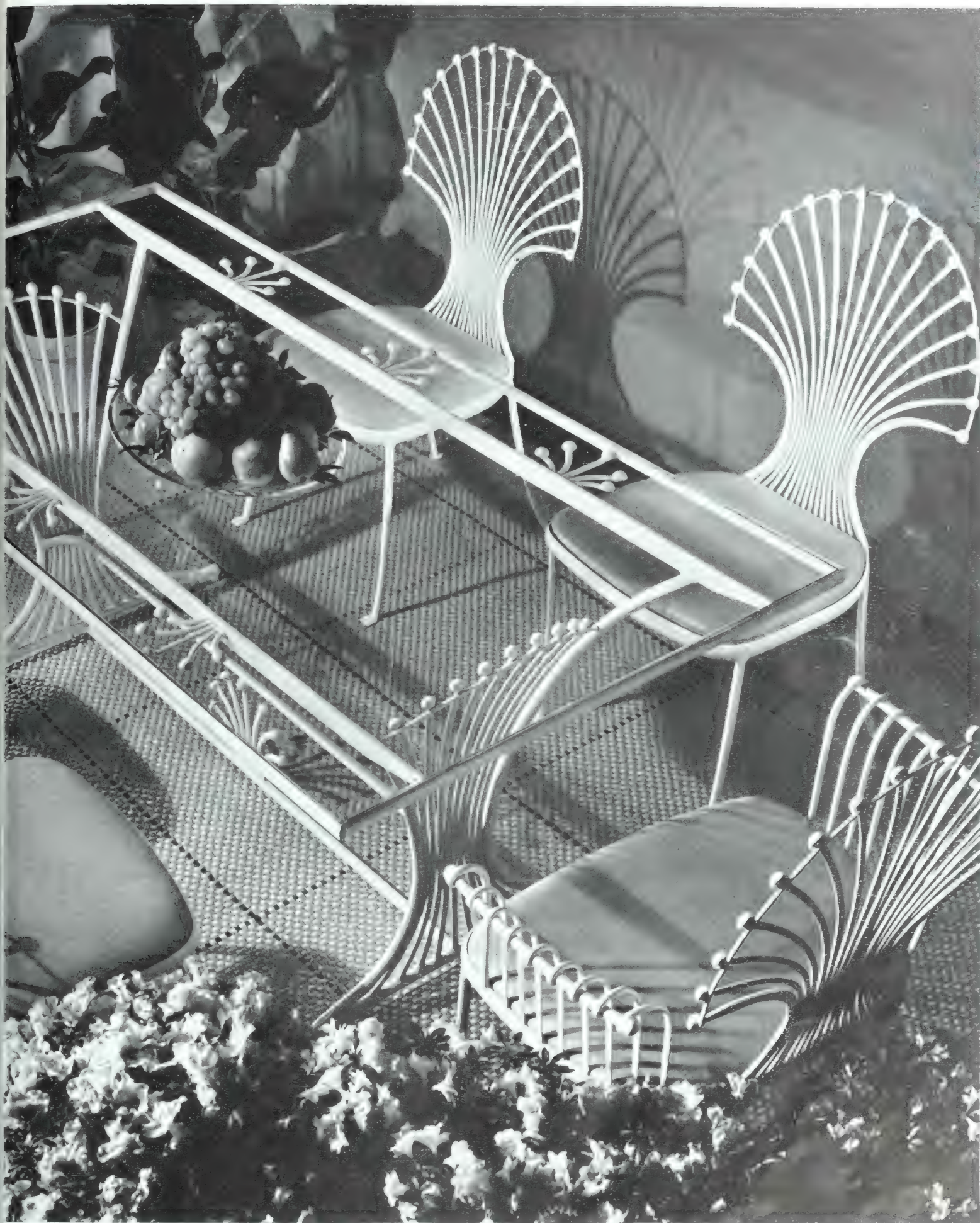


THIS year this spring will bloom with iron furniture as delicate as lace. Note the airy effect of the white wire group illustrated at top of this page. Designed by Paul Frankl, it decorates the terrace of Edward G. Robinson's Beverly Hills home

THE back of the furniture in the Salterini design just above is quite as decorative as the front—for the lovely palm leaf pattern goes right to the ground. It comes in white or may be ordered in any desired color: W. & J. Sloane

VERY crisp and cool looking is this smart set made of metal mesh painted shining white. In addition to the pieces shown, there are armchairs to accompany this group. From Macy's. The Nu Art Fibre white sisal rug also comes from Macy's





It's lovely to look at and practical to own, for the hand wrought white iron is finished with waterproof lacquer and the seat cushions are covered in a new alligator-grain waterproof fabric. A Mary Ryan design from Abercrombie & Fitch. The Hodges egg-shell and green sisal rug: Sloane. Flowers courtesy Max Schling





SHORE OF THE GASPÉ

W. T. B. A.

Among the many attractions of the Gaspé Peninsula in eastern Quebec, is its native flora. Because of the region's freedom from the action of the great ice age glaciers, it still is the haunt of many plants otherwise found only in our western mountains, and many others of subtle character. Some of these are shown in the accompanying photographs, taken by the author on last summer's expedition.



ASPENIUM VIRIDE



PRIMULA LAWRENCIANA



# Plant hunting on the Gaspé

PART I—BIC TO TOURELLE

WALTER B. WILDER

THE Gaspé Peninsula begins about a hundred and fifty miles northeast of the city of Quebec and extends for some two hundred miles in a generally easterly direction, forming the southern shore of the St. Lawrence River where it widens out into the Gulf of St. Lawrence. To the south is Chaleurs Bay and, further south, the province of New Brunswick. Newfoundland is two hundred miles due east.

The peculiar interest of the Gaspé flora is probably the result of certain geological as well as geographical conditions, the consensus of scientific opinion being that the peninsula entirely escaped the abrasive attentions of the great ice age glaciers which rounded off our eastern mountains and ground many plants into oblivion. The towering cliffs of the Gaspé, facing north, whence the glaciers are assumed to have come, and the many weird and unstable rock formations along the north shore seem to bear out this theory. Apparently the Gaspé and certain other regions on the Gulf of St. Lawrence remained as islands in the sea of ice which swept to the west of them as far as the Rocky Mountains, destroying or driving before it plants and animals.

On these rugged island refuges remained several hundred species of plants which were forced away from an area some two thousand miles wide and are now to be



IRIS SETOSA

found no nearer than the western mountains. As the ice receded and the country to southward became warmer, plants which had given away before the extreme cold pressed the advantage of its retreat, following close to the ice and, here and there, leaving permanent and isolated colonies where conditions suited them. This would account for the prevalence of certain sub-arctic species in such comparatively southern localities as the heights of Mt. Washington in New Hampshire and Mt. Katahdin in Maine.

Accordingly, it was with lively interest that I embraced the opportunity of making a party of two with Mr. J. E. Mitchell of Barre, Vermont, on an expedition to the Gaspé to photograph and collect western plants in the extreme eastern part of our continent. The plan (to which we adhered) was to work only the sea cliffs and country along the north and east shores, as the inland sections are rather inaccessible, being densely overgrown with forests and underbrush as well as entirely devoid of roads; and the south shore is botanically similar to New England.

Our first camp was at Bic, where we made our initial acquaintance with the cliffs and mountains which gird the north shore. We had no sooner pitched the tent than two youths appeared, carrying between them on a pole a large sack of fresh sardines which they wished to sell us in whole or in part. Ten cents made us owners of a quantity which we regretted long before the last of them was consumed the following evening.

Early the next morning found us off on our first collecting trip to a range of cliffs facing north quite near camp. After traversing a pasture edged with patches of *Cerastium arvense*, brilliantly white and with flowers scarcely smaller than those of *C. alpinum*, we entered the thickets covering the mass of fallen rock at the cliff base. Here I first met with the carpet of tiny Dogwood, *Cornus canadensis*, and Twinflower, *Linnaea borealis*, which was to be continually under foot in any partly shaded place, the pattern frequently enlivened with patches of *Pyrola rotundifolia*, like pink Lilies of the Valley, or bits of white foam where *Maianthemum canadense* grew. The thrill of the day for me was to come upon a patch of *Saxifraga* (Continued on page 100)



EMPETRUM NIGRUM



# THE GARDENER'S TIME-TABLE

## ACTIVITIES FOR THE MONTH OF MAY

### FLOWERS

**P**INCHING off an inch or so of the new tip growth on most kinds of annuals and many perennials helps in the development of stocky, well-branched plants. Do it early while they are still small.

**W**HEN setting out seedlings and even larger plants of all kinds, while they are in active growth, provide some shade for two or three days unless the weather is cloudy and cool. Inverted berry baskets, tents of newspaper or cheesecloth, and lath slats—all these are useful at times as shelter from the sun.

**T**HE newer dwarf Zinnias, now available in a wide variety of colors, are especially desirable to use in well-drained spots fully exposed to the sun.

**R**ING-SHAPED supports, such as are used for Peonies, Coreopsis, Phlox and other multi-stalked plants, should be put in place while the growth is not over 1' high.

### SHRUBS

**M**OUNTAIN LAUREL can be planted as late as May 10th unless the season is unusually far advanced. In practically all cases it is best to get nursery-grown clumps which have better root systems and above-ground development than stock collected from the woods.

**F**LOWERING shrub sprays gathered for the house should always be cut cleanly from the parent plant—never broken or pulled. Otherwise, the shrub may be badly disfigured.

**A**LL kinds of Spring-flowering shrubs should receive any necessary pruning as soon as their blossoms have gone by. Stock of this character forms its next year's buds on the present season's new wood. Hence, prune them before this wood develops.

**S**HRUBS need food as much as any other kinds of plants, so don't forget to give them a Spring meal with any of the good standard fertilizers.

### TREES

**F**EEDING of trees can be done satisfactorily in early May, if it has not already been attended to. The best method is to punch holes in the soil over the root area into which the fertilizer can be placed. Use good prepared tree food.

**A**PPLS should be watched for on the soft new growth, especially of the Apple tree. If they appear, use a nicotine spray promptly, thoroughly and often.

**N**EWLY set trees, whether they were planted last Fall or this Spring, must be very thoroughly watered if the weather is dry. Remember, it takes time for their roots to get established and really working.

**O**RCHARD trees are definitely benefited by keeping their root areas covered the year around with a thick mulch of old hay or other vegetable litter. This conserves soil moisture and provides food as it rots away at the bottom. Replenish it from time to time.

### GENERAL

**"G**OOD soil" is a term we often hear used, but to inexperienced gardeners its definition is not always clear. Briefly, it means a soil that is well supplied with the various chemical elements to plant health, a fair proportion of humus (decayed vegetable matter), and of such physical character that it retains moisture without being so dense that it becomes difficult for tiny feeding roots to penetrate. Soil of this nature is the ideal to work for when growing practically all the more popular types of trees, shrubs, vines, flowers or vegetables.

**I**F YOU are especially interested in Tulips, by all means try to see the new varieties while they are still in bloom and make your selections on the spot.

**G**ARDEN sprays fall into three general headings: "stomach poisons" for insects that chew leaves and stems; "contact" sprays for those that suck the plants' juices; and fungicides, for plant diseases. Be sure you first understand your enemy, and then select your spray accordingly.

"**Y**E WOULDN'T scarcely think that this here set-down strike idee would git a holt up here in the back country, but we hed it. An' we didn't need no gov'nor to settle!"

"It all happened over to Joel Keeler's store last Sat'd'y, when Willie Holsapple, who's been Joel's helper for nigh onto twenty year, sot down right when things was busiest an' 'lowed he wouldn't git up less'n his wages was raised from \$5 to \$5.25 a week. 'Course, Joel he couldn't pay that, an' he told Willie so, but Willie kep' right on a-settin' down,

an' since he weighs three hunderd pound an' hed picked the front door jamb to set on, it was purty awkward.

"Wal, him an' Joel jawed an' jawed an' got nowhere, an' customers couldn't git in nor out 'count o' Willie's blockin' up the doorway, an' fin'ly Joel hollers 'All right, gol-ding ye, if ye won't listen to reason, mebbe ye'll listen to *this*—' an' he lets go with a bug-dustin' bellows all over Willie.

"Yep, thet ended the set-down. An' thinkin' over whut I've been readin' in the papers, I figger it warn't a bad idee."

—OLD DOC LEMMON





Pot Luck  
 Good eating - A

Good eating—because the feature of the meal is a soup that's a favorite with the men—yes, and with the hostess, too—Campbell's Vegetable Soup—tempting and substantial with fifteen different vegetables and rich beef broth . . . Two others that emphasize the "luck" in "pot luck" are:—

**PEPPER POT . . .** The real Philadelphia Pepper Pot. Beef broth, macaroni dumplings, meat and other good things to make a man say "Ah!"

**PEPPER POT . . .** The real Philadelphia Pepper Pot. Beef, onions, meat and other good things to make a man say "Ah!"

**PEA SOUP . . .** Green as Spring with sweet, nutritious peas. And smooth as sunshine with fine table butter. Now made better than ever.



or Party

ty

The favorite party soup is Campbell's Consommé, an invigorating broth of fine beef, delicately flavored with choice garden vegetables and clarified to a beautiful amber . . . Two other party soups are:

and in it tender bits of meat, piquant

**MOCK TURTLE** . . . A deep, rich beef broth and in it tender bits of meat, piquant seasonings, and a fine sherry.

**MOCK TURTLE** . . . A deep, rich beef broth and in it tender seasonings, and a fine sherry.

**CELERY SOUP** . . . An enticing purée of snow-white celery and fine table butter, with tender celery throughout to make it doubly real.



*Campbell's* SOUPS





## Symbols of hospitality

There is no more beautiful and more useful gift than a set of silverware. It is a symbol of hospitality and a reminder of the good times spent in the company of those who love it. The most beautiful silverware is that which is made by hand, and the most useful is that which is made by machine. The best of both worlds is found in the silverware of Georg Jensen, which is both beautiful and useful. The silverware of Georg Jensen is made of the finest silver, and is designed by the most famous designers of the world. It is a symbol of hospitality and a reminder of the good times spent in the company of those who love it.

*Designed and Made in the United States*

# GEORG JENSEN

667 FIFTH AVE. NEW YORK



## FOR OUR READERS' INFORMATION

THE items shown on pages 73 and 74 are sponsored by the following firms:

1. James McCutcheon & Co.
2. Waite carpet from R. H. Macy
3. Mosse
4. Cannon towel from B. Altman
5. Para shower curtain, and towel; both from R. H. Macy
6. Martex towel set; designed by Helen Dunbar; R. H. Macy
7. Left, Gribbon towel from Lord & Taylor Center, Leron, Inc.  
Right, Bournemouth
8. Mosse
9. Left, Lord & Taylor  
Second, Mosse  
Third, Gribbon design from Lord & Taylor  
Fourth, Lord & Taylor
10. Maison de Linge
11. W. & J. Sloane
12. Kleinert shower curtain from Lord & Taylor

## SWEET PEAS

(CONTINUED FROM PAGE 61)

To get a good short jointed growth on Sweet Peas, the ground must be firm.

The best growers use bamboo canes about twelve feet high for supports. These are inserted nine inches apart and tied firmly to wires stretched on posts or thin wooden rails securely nailed to posts placed about six feet apart. I plant out about the 15th of April—that is, if the cold weather seems to be over. From the very start one growth is led up each cane and tied as required. All side growths are rubbed out, only the flower stems which will appear when the plants are about three feet high being left to develop.

After the first flowers have appeared, feeding the plants with liquid manure should begin; once a week is often enough and there is nothing better than the old-fashioned preparation of cow manure and soot. Put a peck of cow manure into a thin potato sack and place it in a thirty-gallon barrel stood on end with top removed. Into another barrel of the same size put a peck of soot done up in a bag in the same way. Fill the barrels with water and allow to stand for twenty-four hours. To feed the plants take a pint of liquid out of each barrel and add to one gallon of water, stir and apply the dose along the lines of plants about six inches away from the stems. This can

be done with safety once a week the soot and manure get exhausted crease the pint of each to one or quarter or one and a half per gallon. Entirely renew the soot and manure when the mixture begins to get weak. One gallon of liquid is enough for four or six feet of a row of plants.

Insect troubles are not numerous. The most serious is green fly. If its ginnings are carefully watched for can be stopped. There is nothing better than Wilson's O. K. plant spray at rate of 40 to 1.

In dry weather the plants have to be watched with water. Be sure to soak the rows a good soaking when they require water.

The following I consider the eighteen varieties for exhibition:

Flagship (deep blue), Silver Jubilee (bright salmon pink), Jumbo (cherry red), Loveliness (rich pink), C. (delicate shade of pink), Spring (white suffused with rose), Giga (pure white), Lullaby (light pink), Affection (pink over ground), Delphinium (blue), Seaside Queen (pure white), Highlander (violet), Blue Wings (mid blue), hogany (crimson), Favourite (lady's finger), Gleneagles (light blue), Purple Monarch (deep purple), Lord Fiddlers (rich red maroon).

GROWN FOR EXHIBITION





# New Achievement in COOKERY



... with  
**Greater  
Top Cooking  
Efficiency**



**LOOK FOR THE "DUAL-THRIFT" BURNERS**

**G**LENWOOD has designed for you gas ranges of exceptional beauty and ingenious new features. Amazing speed, a thousand cooking heats with perfect temperature control . . . new economy and greater comfort. They give you a cooking service that surpasses any other method.

Glenwood will delight you with the finest automatic operation. Increased capacity is provided through a separate pastry oven or a four-burner cooking top. Finest gas broiling insures faster searing for a juicier, more nutritious steak. Uniform baking is assured by the famous Glenwood principle of re-circulating oven heat. Available with Monel metal working top.

with **DUAL-THRIFT** burners

# Glenwood

## GAS RANGES

"There's nothing like GAS for cooking"

The importance of the cooking top, where most of your cooking is done, has prompted Glenwood to make a revolutionary improvement. Now, through the scientifically perfected "Dual Thrift" burners, Gas will give you a service unapproached in efficiency, flexibility, food economy and comfort.



Send for this instructive booklet

GLENWOOD RANGE COMPANY  
Dept. 32-B — Taunton, Mass.

Send me your booklet, "What To Look For When Buying a New Range," and tell me where I may see the new Glenwood Gas Ranges.

Name

Address

City  State



HERE'S

# Summer Ease

FOR HOUSE



An out-landishly smart rattan set in a wide range of distinctive colors. The chairs . . . \$37.00 each. The settee, \$86 (or three pieces together, \$111). The varnished rattan table . . . \$27.50. Combination bird-cage and flower-stand \$33.75 each. Stand alone . . . \$11.25. Cage alone . . . \$22.50.

AND GARDEN



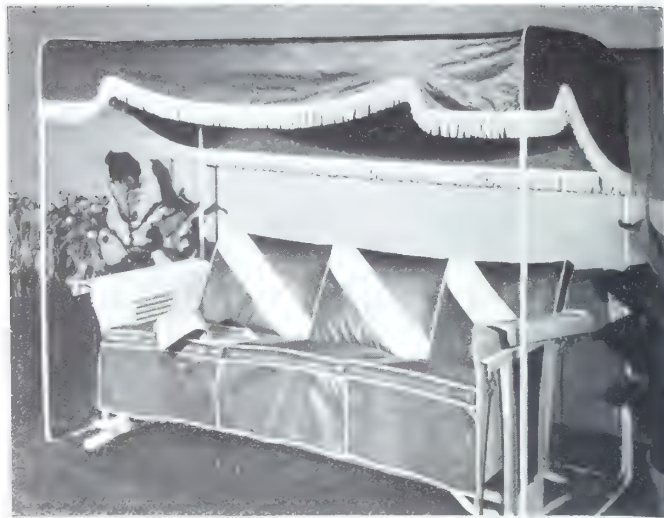
Unusually graceful in proportions and design, iron chairs with oak-slat seats . . . \$45 each. The settee, \$59.50 . . . (or three pieces, \$116.50). Grape-designed cast-iron chairs . . . each \$17.50.

Free Illustrated Booklet "Garden Ease" tells all.  
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1 block east of Park Avenue

LUXURY IN IRON



COMFORTABLE, practical and very good-looking is the Bunting glider above. Its sturdy metal frame is painted white. In vivid contrast are the cushions in blue waterproof canvas with diagonal stripes in white. Over all is a blue canvas canopy trimmed with white fringe. This piece comes also in red and white and green and white. From B. Altman & Co.



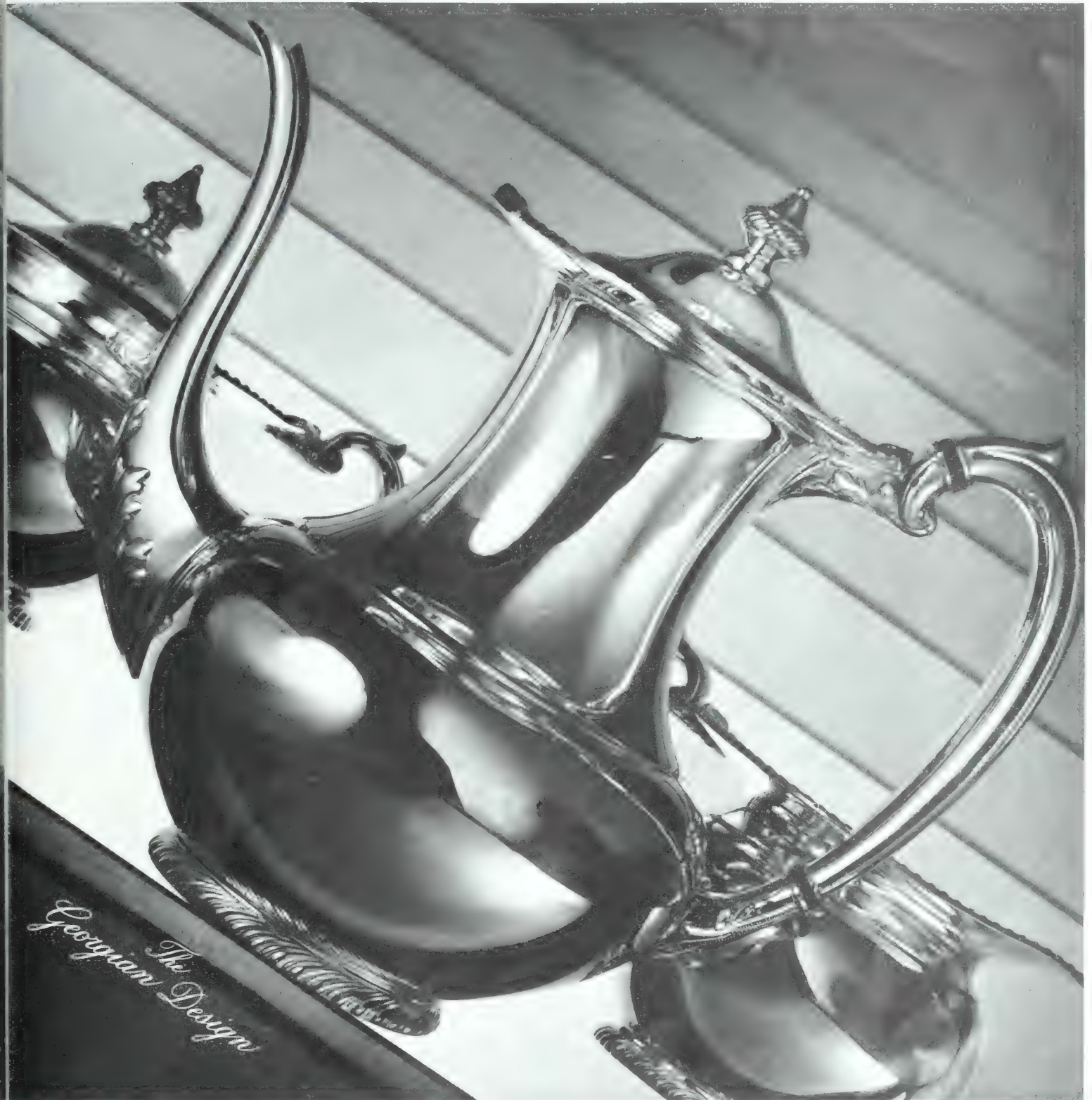
You cannot help but relax on this luxurious Wood-arch garden chaise longue as its sweeping curves and sectional padded cushions were designed especially for comfort. Made of iron, the bright blue water-repellent cushions match the bands on the white waterproof hooded top. Other effective color combinations may be ordered. From Lord & Taylor



WITH its smart modern lines, this new glider also fits into the scheme of furniture "built for ease" illustrated on this page. Made of white metal cane, its graceful sloping back and curved arm rests, finished bright, dark blue, make it an attractive and practical swing seat for porch or terrace. Troy Sunshade glider: Lord & Taylor



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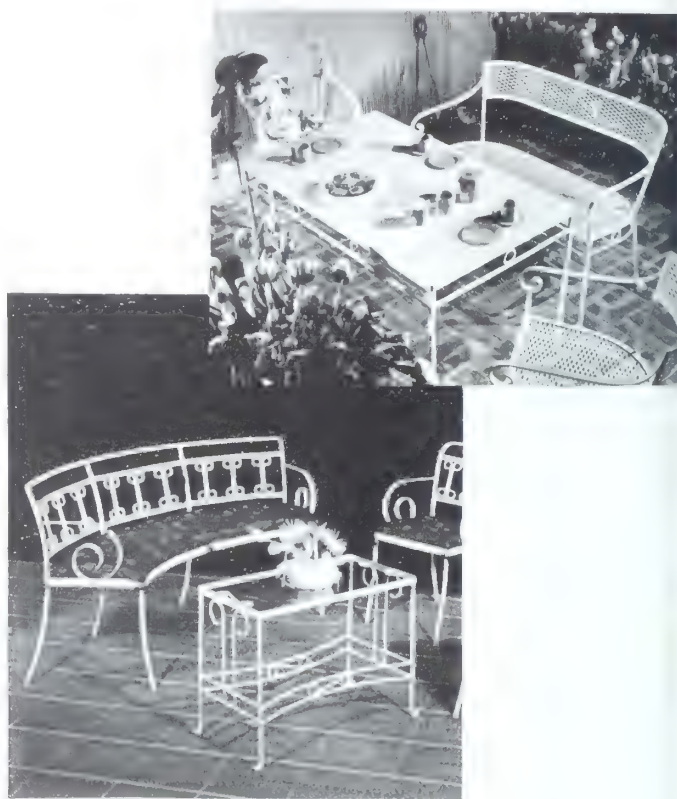
Mailing address: Philadelphia, Pa.  
Bunting Glider Company



## BUNTING GLIDERS AND CHAIRS

### TEA ON THE TERRACE

Over as decorative as the grown-up furniture illustrated on these pages is the child's set below of iron and metal mesh painted white. The table, 22 inches high, has a painted wooden top measuring 22 x 36 inches. This charming Salterini design comes from Abercrombie & Fitch. Tea set: L. A. O. Schwarz. Toys from Saks Fifth Avenue



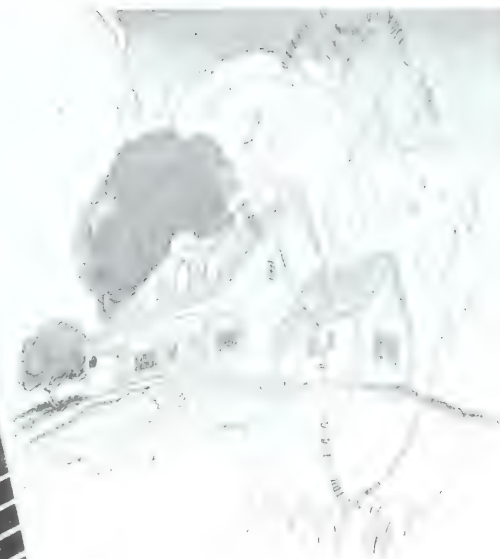
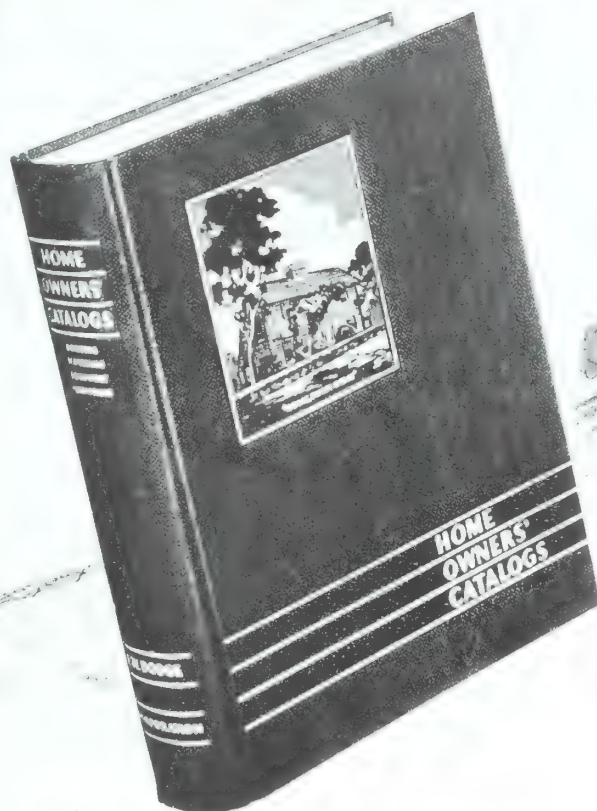
You can get various graceful pieces in the new design illustrated above. There are curved settees, arm chairs, side chairs, an occasional table with a glass top and a standard size dining table. This delicate Royal Metal iron is painted white and equipped with water proof tie-on cushions which come in a gay design of flowers or circles.

A trailing grape vine motif, purplish red and green, decorates the white iron chaise longue and glass-topped coffee table shown below. A Florentine Craftsmen design from Hammacher-Schlemmer. The sectional waterproof cushions are bright green. Glass ice tea set: Lewis & Conger. The crystal cigarette box comes from Rena Rosenthal



NEEDHAM





# HOME *Is What You Make It!*

**I**f you are planning to build a home in the near future, east of the Rocky Mountains, you will welcome the ideas and inspiration contained in this beautiful, free book — Home Owners' Catalogs. It will help you to choose those reliable building materials, installations and furnishings which most closely express your innermost ideals. It contains the beautifully illustrated stories of the products and services of leading manufacturers. Such subjects as insulation, heating and air conditioning, kitchen and bath room equipment, the best use of glass, paint, floor coverings and hundreds of other items are discussed in detail and at length.

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dealings with your architect and contractor. There is no cost or obligation. But, because this valuable book is really expensive, it will be given exclusively to those who are planning to build — or modernize — homes for their own occupancy, within 12 months, in the 37 states east of the Rocky Mountains, at a cost of \$4000 or more for construction — exclusive of land. **EVERY APPLICATION WILL BE VERIFIED BY A DODGE REPRESENTATIVE.** If you meet these requirements, accompany your application with a personal letter giving (1) description of home, (2) when you will build, (3) location, (4) value, and (5) architect, if selected. This offer is good indefinitely, and application should not be made until you are ready to proceed with your plans.

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ENTRANCE PLANTING

### LILAC REX

(CONTINUED FROM PAGE 48)

of time due in. Finally, as the buds are bursting into growth we supply a dressing of bone meal which will carry the bushes through the growing season. When grass comes up fairly close around the bush, these feedings are made with a crowbar—drive the crowbar down a foot and drop in the food. These holes are sunk a foot apart around the perimeter of the foliage.

Now we can gird up our loins and tackle that perplexing question of what kind to grow. Well, do you like 'em white or mauve or pink or purple or blue or almost black? Do you like them single or double? Do you require a heavy fragrance or a delicate whiff? Do you want to have the latest produced hybrids or will you be satisfied with some older kinds? Do you want them bloom early, mid-season or late? Are you curious about some of the

The late Theodore A. Haven who raised the greatest collection of Lilacs in this country, once set my feet in the right Lilac path by giving me the list of his favorite dozen. They were: Laplace, purple, single; Gambetta, pink, double; Paul Thibaut, violet, double; Mme. Antoine Buisson, rose, double; Lucie Baltet, pink, single; Vestale, white, single; L'Esperance, reddish purple, single; M. de Stachya, pink, single; Olivier de Serres, purple, double; Jules Simon, mauve, double; Président Poincaré, red, double; Josikaea, pink, species.

This selection, as I said, was made many years ago and is still a good one for beginners, affording both old and new types of single and double flowers and an extensive season of bloom.

Another beginner's collection is

(Continued on page 94)



HEDGE OF SPECIMENS



# Wanamaker Model Home Roofed with ANACONDA COPPER



## First two-story house ever built in a Wanamaker store has beautiful, time-defying *Economy* Copper Roofing

PHILADELPHIANS show keen interest in this new roof that gives the permanence of Copper at a price never before possible. This roof is genuine Anaconda Copper but lighter in weight (10 ounces per square foot) and in narrower sheets than the copper so popular for roofing monumental buildings.

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The model house as constructed in Wanamaker's Philadelphia store (*small photo*) and as built in "Colonial Park", Philadelphia suburban development, by Geo. W. Statzell, Inc. (*large illustration*).

### NO OTHER ROOFING HAS ALL THESE ADVANTAGES:

- *Appearance*—Copper increases in beauty with age and service.
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ber Necker, pinkish, single; Marie Finon, white, single; Katherine Havemeyer, pink, double; Le Nôtre, deep lilac, double; Claude Bernard, mauve; Lavoisier, rose, single; Decaisne, blue, single; Jeanne d'Arc, white, double; Edith Cavell, white, double; Mont Blanc, white, single; Président Vigier, blue, double; Lamartine, lilac, single.

John Wister, who is also a Lilac collector of distinguished taste and great experience, gives his list as follows:

White, single: Marie Finon, Mont Blanc, Vestale, White, double; Edith Cavell, Jeanne d'Arc, Miss Ellen Willmott, Virginité, Violet, blue and bluish lilac, single; Cavour, De Mirabel, Decaisne, President Lincoln, Boule Azurée, Matrice Barrès, Violet, blue and bluish lilac, double; Emile Gentil, Maréchal Lannes, Olivier de Serres, Président Vigier, René Jarry-Desloges, Lilac, single; Vulgaris, Marengo, Massena, Maréchal Foch, Lilac, double; Henri Martin, Hippolyte Maringer, Thunberg, Victor Lemoine, Pinkish, single; Lucie Baltet, Macrostachya, Pinkish, double; Mme. Antoine Buchner, Waldeck-Rousseau, Magenta to red, single; Congo, Mme. Francisque Morel, Mrs. W. E. Marshall, Magenta to red, double; Georges Bellair, Paul Thirion, Purple, single; Capitaine Baltet, Monge, Rochambeau, Vésuve, Purple, double; Archevêque.

This selection of forty hybrids would give a garden great distinction. It also affords, besides a range of color, a variety of heights. It is well to remember that Vésuve is dwarf and both Georges Bellair and Réaumur are low growers and Maréchal Lannes is the largest of all. Lamartine, Claude Bernard, Lavoisier and Necker are among the earliest to bloom.

The beginner by this time may be overwhelmed, Patience! Patience! We have considered mainly only the hybrids. What of the species and the hybrids from them? Surely no collection can be complete without some wild species. A beginner's group of species

might include *S. persica*, *villosa*, *scens* and *reflexa*.

*Persica* grows to about 8' high; has slender branches. Its fragrant lilac flowers are carried in loose clusters. *Villosa* is a sturdy fellow; large leathery leaves and will attain maturity. The flowers, erectly, are lilac pink. A close cousin to *V.* is *Josikaea*, the Hungarian Lilac, *flexa*, or Nodding Lilac, is among favorites. Its long, slender panicle carmine in the bud and open pink. Sometimes the panicles have a general effect of coral tint.

From this beginning a gardener is curious about species and has a room to grow them could pass on other kinds. One type of the Rouleau, *Chinensis metensis*, as seen from the Arnold Arboretum, bears light slaty colored flowers in a club-like panicle and is quite waxy in its growth. *S. oblata* is tall-growing and early flowering. *S. microp*, which hails from North China and Korea, has small rounded leaves, loose, lilac-pink flower panicles. *S. mentella* has extraordinary, deep flowers which fade to white. A related small shrub, not growing much higher than 6', is *S. julianae*, with small leaves and loose mauve blossoms. The final one to bloom is the Tree Lilac, *S. pkinensis*, with small creamy flowers not unlike the bloom of Privet and another Tree Lilac, *S. amur*, flower in late June. For the earliest, *S. hyacinthiflora*, which is a real hybrid and bears bluish flowers.

There are other hybrids and colors of hybrids, but these suffice. The less one is making his own little lilac garden.

Just a word more—select varieties that will give a long season of bloom, early, mid-season and late. After they have flowered, clip off the dried panicles and clear out branches that are or give the bush a misshapen appearance. Otherwise keep the seedlings away from Lilacs.

## IRIS SUCCESS IN 1937

(CONTINUED FROM PAGE 70)

All fertilizers should be mixed into the soil before planting, or applied lightly as a surface coating in the Spring.

Planting the Iris rhizome is easier than planting any other kind of perennial. Dig a shallow hole, spread the fibrous feeding roots evenly all around, and tamp down the soil so that the top of the fleshy rhizome will be barely visible as it lies flush with the surrounding ground surface. Before resetting Iris in your garden, trim the fan of leaves back to within four or five inches from the rhizome; this trimming will prevent excessive evaporation while new feeding roots are being developed. Place the plants two or more feet apart; the clumps will enlarge and fill the intervening space. Roots of the same variety may be placed closer together to obtain a desired color effect. Although the various colors blend harmoniously, the shorter stalked varieties show off to better advantage when placed in the front.

What care is desirable? Fortunately the Iris require little care other than the keeping of the beds free of weeds and litter. Shallow cultivation is desirable in order to retain moisture and prevent the ground from packing. Formerly the belief was that Iris plants should be allowed to fall into a dormant period during the Summer months by withholding moisture from them. This fallacy has been exploded, and commercial as well as amateur growers now keep the soil fairly moist through irrigation during the dry Summer and Autumn months. This additional moisture enables the roots to increase more rapidly and makes for stronger and more vigorous plants. It is essential that the ground be kept moist around recently planted roots.

In the colder sections, the rhizomes are best planted during July or August; the roots then have sufficient time to develop feeding roots and

(Continued on page 97)





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IRIS BORDER IN BLOSSOM

## IRIS SUCCESS IN 1937

(CONTINUED FROM PAGE 91)

themselves in their new location frost. It is advisable to protect plantings with a light, airy mulch of peat moss or hay, a practice which prevents the rhizomes from heaving in the Winter months. No mulch required in states having less severe winters. In the warmer sections, the irises may be transplanted with care during practically every month of the year. In the South and in California, Autumn is considered a more appropriate time to transplant than in the hot Summer.

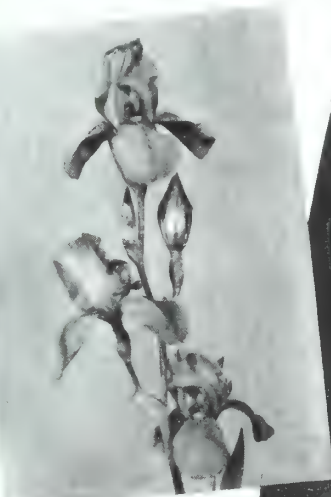
For the flowering season, the gardener should remove all stalks by cutting them off even with the rhizome. The length of the plant thus released toward the development of side shoots. Formation of seed by a bloom takes most of the plant's vigor as a result the new increase fans bloom the succeeding year.

The rhizome which bears a flower dies completely and life is con-

tinued through the increase fans which have formed on the sides. If these fans grow sufficiently to form increase fans of their own, they will bloom the following year; otherwise they will require a second year of development. Failure of a rhizome to bloom is due to lack of this new fan development, which in turn is due to climatic conditions, lack of nourishment obtainable from the soil, too little sunlight, or other unfavorable conditions with which the root must contend.

Bearded Iris are singularly free from insect pests and diseases. The three greatest enemies are Iris root borer, rhizome rot, and leaf spot. The root borer is confined to a few limited localities; the rot is more often due to weather conditions at time of transplanting than to any defect in the soil; and the leaf spot may be controlled by the simple means of removing and burning all infected portions

(Continued on page 98)



SIERRA BLUE



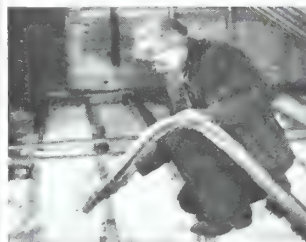
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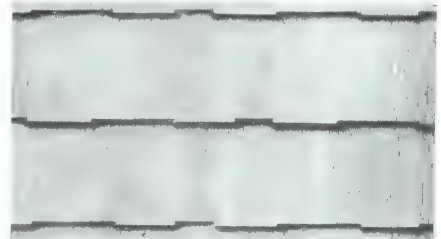


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## IRIS SUCCESS IN 1937

(CONTINUED FROM PAGE 97)

immediately after the season of bloom for the Iris to over.

The tall bearded Iris make effective bouquets for indoor decoration. Because of the fragility of the individual flowers, a bearded number should be placed in a vase. The stalks should be picked when the flowers are still in bud. Each bud as it opens will last two to three days, and as all the buds do not open simultaneously, a stalk will furnish flowers for more than a week. The leaves should be removed as they wither. Because nearly all Iris flowers are in a definite fragrance, it is well to attract the immediate attention of anyone to its presence.

In addition to increased size, height, and beauty, the bearded Iris have been unusually successful in breeding cleaner colors. In recent years much of their work has been centered in the improvement of the red shades. Although pure bright red such as that found in *Rams but not yet being obtained*, each season brings forth new seedlings of a brighter and purer shade. It is but a matter of time before the present purple undertones are bred out completely.

Just as the crossing of the various

canine species has resulted in beautiful and attractive dogs, the crossing of the various Iris resulted in the production of a new and interesting type. In fact, and even more often found charmingly inter in a single flower. Occasionally two colors unite to form a color theretofore unavailable. In the case of the sparkling Copper Lust, the existence of the charming Cayeux with its tan robe was noted, the ochraceous orange of a produced, and the dove gray of *Miles* added to the picture.

The greatest advancement and height of Iris in any particular class has been made in the yellow. The yellows available a few years ago were much smaller flower shorter stalked than varieties of shades. There were no large sorts whatsoever. But two California hybridizers succeeded where others had failed and today the yellows such as California Happy Days and Lady Paramount surpass in size those of every color.

### BEST VARIETIES OF TALL BEARDED IRIS AS SELECTED BY THE AUTHOR

Color Class	1931 Selections	1937 Selections
Yellows	Blue Eye W. W. Dicks Gold Imperial Sunlight	Helios Desert Gold Chromylla W. W. Dicks
Reds and red blends	Dauntless Indian Chief San Luis Rey Furell	Dagmar Nunn Red Radianee Dauntless King Tut
Whites	Purissima Wamblika Thymus M. C. C.	Easter Morn Purissima Los Angeles Purissima
Blues	El Capitan Sensation Santa Barbara Loetitia Michan	Blueberry Summer Cloud El Capitan Sensation
Blue and white blends	Blue Valley Sensation Sensation M. C. C.	Winneshiek Oregon Giant Slamath
White plicatas	Sensation Sensation	San Francisco Thymus
Near pink selfs and pink bicolors	Pink Satin Frieda Mohr Marquiesette Rheingauperl	Blueberry King Midas Ary Dream Trivolt
Pink blends	Midgard Talisman	Midgard Midgard
Yellow blends	Euphony Vesuvius Ophelia	King Midas Euphony
Yellow bicolors	Claude Aurean Cameliard Beau Sabreur	El Tovar King Midas
Blues	Dolly Madison	Anne Marie Lafayette

NOTE: Full descriptions of the above varieties will be found in catalogs of the American Iris Society.





## QUESTIONS AND ANSWERS

## Reuse and Blue

Will you please suggest color for doing over my two bedrooms. My room has old-fashioned dark furniture, consisting of bed, drawers, desk and chair and painted dressing table. Blue is my color. It is necessary to use curtains as people can see in from the street. I prefer something other than white as that soils so in the hot sun. My husband's room has the same furniture and same window blind. His room has a gray rug with a 3" mulberry border and flowers in two corners. I do not like the gray but feel I must use it.

J. R. S., Los Angeles, Calif.

If you are fond of blue, why not paint your walls a pale chartreuse green like the draperies of soft powder blue. The glass curtains can then be a pale blue. Use a deeper powder blue on the floor. Paint the dressing table white and put a blue and white check skirt on it, or you might choose a green and purple print for the dress accents of deep purple and touches of cerise, such as trim on a white lampshade.

As much as you feel you have to use a rug in your husband's room, but solution seems to have the way as well. You might be able to get gray wallpaper with a small amount of white in it. Stripes are very good and you could have your curtains gray and mulberry striped material else choose one of the colors on the rug.

## Room in Yellow

I have a large white tiled bathroom with black trim and a black and white floor. What color scheme would suggest for this room? By that I mean window curtains, bath mat, etc. What color shall I paint the wall above the tub or shall I use paper? The next room is about the kitchen. I would like suggestions as to a color scheme. What color walls, cabinets and floor?

J. M., Boston, Mass.

Do not put a yellow and white checker on your bathroom walls or the tile. Your curtains can be white and the mats yellow and green. The best choice would be pale blue and deeper bright blue mat, white towels with cerise trim and cerise trimming on the towels. If you have a gay and sunny kitchen have the walls painted yellow and the woodwork a bright royal blue mottled linoleum would be effective for the floor. The outside of the cabinets should be the same color as the walls and inside painted bright blue, red or white. At the windows hang checked curtains in which any of these colors appear—orange, red, blue and white.

## Furnishings for Three Rooms

I wish to furnish three rooms completely and have only the following list of furniture with which to start: a davenport, green chair and a

gold chair. My rug is rust and the walls, woodwork and ceilings are painted ivory. I am enclosing a plan of the rooms which are closely related and I would appreciate your suggestions as to color schemes and furniture.

C. A. H., Chicago, Ill.

As you have a rust, gold and green scheme for your living room, I would suggest that you have your curtains of a modern print in green, yellow, rust, ivory and blue. It would appear that you need about three small tables (one for either end of the davenport and one beside your most comfortable chair). I would also suggest that you get a coffee table, a small desk, console table, low commode or a bookcase. In the dining room, why not have a rust colored rug to match the one in the living room and with this use yellow window draperies and blue and green striped chair seats? In addition to your dining room table you will need a buffet and six or eight chairs. In the bedroom have a blue rug and chintz window curtains in blue, yellow and green. The bedspread can be in blue and white and an upholstered chair covered in green. Yellow lamps and decorative accessories could be used very effectively with this scheme.

## Sweating Walls

Five years ago we built a lovely home here in the Gulf coast country where there are occasional fogs. We made our home of cement hollow tile, brick veneer (with airspace), outside and finished within with plaster which contained some cement. The plaster was finished with a filler resembling varnish and several coats of eggshell finish paint. There are very few cracks in the plaster but the finish has proved unsatisfactory. The walls sweat and the varnish-like filler comes through in drops and runs down the wall. Some of the walls have the paint scaling off in great scales while others mildew. We hope to repaint the walls and would like advice on refinishing them.

H. H., Galveston, Texas

Inasmuch as the plastering has been done on masonry walls, the trouble you are having is due to condensation. The outside walls should have been furred leaving an air space between the plaster and the walls. There also may be some dampness coming through from the outside, though everything you say points to condensation. My suggestion is that you experiment in one room where the condition is bad by removing all defective plaster and replastering as necessary. Then apply a paint which contains particles of ground cork. This has been found effective in cases such as yours. If this does not work it will be necessary to furr all the outside walls to form at least one inch of air space, then apply lath and plaster.

## For a Man

This room is intended for a man's study. It is paneled in heart cypress. The bookcases go to the ceiling on two sides. The north side has two full length windows. Across one corner is a fireplace with a large mirror recessed

(Continued on page 106)



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RUGGED SHORELINE OF THE

## PLANT HUNTING ON THE GASPÉ

(CONTINUED FROM PAGE 83)

*atropis*, a plant which I had never seen outside the civilized sphere of suburban rock gardens, clinging to the side of a moss-covered rock in a small clearing, its heads of white flowers waving on slender foot long stems, its silver-encrusted rosettes huddled snugly among the moss. It was easy for me then to imagine the peculiar intoxication of a prospector on washing his first grains of yellow gold from the lonely streamside gravels. •

The first specimen collected was a Green Spleenwort, *Asplenium viride*, in much the same sort of location in which the *Saxifraga* was found but with less light. When the moss was removed from about this tiny Fern it was found to be growing in a rock crevice so narrow that its roots could scarcely be removed with a penknife. This plant is rare even in northern New England but we found it plentiful further along the peninsula. Another small Fern which elsewhere dwells no nearer than the west coast is *Woodsia oregana* which inhabited the shaded base of the actual cliffs.

Botanically speaking, the real find was a blue *Oxytropis*, always exasperatingly out of reach on the sheer face of the cliffs, but of this plant more later.

The following morning we circumambulated an island which could be reached at low tide by way of a sand bar. Here we encountered a phenomenon that was to astonish us more than once, the complete nonchalance with which many plants trespassed down onto the beach, apparently even beyond the highest tide level. Beautiful trailing mats of *Juniperus horizontalis* clambered over stones and pebbles which could have been so smoothly rounded only by long work of the waves and even invaded the mass of driftwood and seaweed which rimmed the slowly drying beach itself.

Close on the heels of its cousin followed *J. communis*, but not the *J. communis* that we know in New England pastures; instead, a compact shrub ranging from one to two feet in height, possibly Var. *megistocarpa*. Here and there among the stones dwelt *Potentilla anserina* with its beautiful ferny foliage and gay yellow Buttercup flowers: a

continual temptation to the collector but with an unfortunate tendency all out of control in more civilized roundings, and become a weedy of no merit at all. Possibly more scrupulous treatment would confine growth to its seaside compactness.

As we proceeded the shore became increasingly rugged, the cliffs higher and the beach littered with boulders and huge masses of fallen rock. Cliffs grew Crowberry, *Empetrum nigrum*, in great profusion, resented a small Heather at a distance often trailing far down over the shore. Everywhere sharing its home with other small evergreen, that crow member of the Blueberry family *Vaccinium vitis-idaea* or Cowberry, small shiny leaves and pinkish flowers.

*Saxifraga aizoon* became commonplace now, its nodding pale umbels no longer able to quicken the eye. However, we noticed a considerable variation in the purity of its whiteness and collected a number of especially fine specimens. A few plants of *Primula farinosa* (whose name, I believe, has been changed to *P. elatior*)

(Continued on page 101)



ZYGAENUS EL



## PLANT HUNTING ON THE GASPÉ

(CONTINUED FROM PAGE 100)

eriana to distinguish it from its European counterpart) were to be found, easily recognized by the whitely colored undersides of its leaves. It came from the narrowest crevices of rock, often overhung above by jetted ledges; and seemed quite inapparent to water supply or, rather, lack of it. We found also *Zygadenus elegans*, its thin racemes more interesting than elegant, bearing little resemblance to its western cousin, the high Camass, whose accidental habitat it also shares.

et feet reminded us that we had retreated before the island was quite off from the mainland. Returning through a meadow along the shore we came upon great patches of *setosa*, ranging from very pale to deep blue and showing great variation in the height, size and shape of the flowers.

The following morning we moved

ly down the peninsula through

er flat and uninteresting country

as St. Joachim de Tourelle.

om a horticultural point of view,

bright spot of the day came near

ousky, the last large town we were

pass. There, on the beach, with

ge so blue that it could be seen

a great distance, we came upon

*lensia maritima*, the plants pros-

and almost circular in form,

ading out to a diameter of as much

ree feet, with the thick stems giv-

somewhat the appearance of spokes

wheel. The blueness of the foliage

distinctly arresting against the

yellow sand; but these plants

only in bud and, as we discovered

not nearly so impressive as those

ull bloom. In the latter the color

it is most remarkable, the stems,

which spread axially from the center, being distinctly greenish and becoming more and more blue as the leaves grow closer toward the extremities. The terminal burst of flowers is very blue indeed, but a soft gentle blue so harmonious that it is difficult to say where the foliage ends and the bloom begins.

Late in the afternoon we pitched camp near Tourelle, where the countryside raised itself from prosaic flatness into a region of high sea cliffs and rugged mountains. The camp site was ideal: a partially wooded pasture sloping gently to the cliffs, which dropped two hundred feet to the beach. A tiny mountain stream gurgled before our tent and across the stream stood a bull, eyeing us sidewise with suspicion. A board was suspended from his horns, which prevented him from seeing directly ahead and tempered with comedy his later attempts to charge (and presumably gore) us; as he was forced to stop short and look sidewise at intervals to relocate the quarry. The board did not, however, prevent him from practically demolishing our tent during our absence the next day.

That evening after a leisurely dinner, carefully observed by an incredible number of ragged children who appeared from nowhere, we were treated to a sunset over the St. Lawrence which, from a commonplace if brilliant beginning, built itself into a gaudy and changing combination of colors which held us speechless and seemed to last for hours. The bull and the children drifted silently away.

Ed. Note. This is the first of two articles by Mr. Wilder on the Plants of the Gaspé. The second will appear in the June issue.

## A NEW OUTLOOK WITH CURTAINS

(CONTINUED FROM PAGE 69)

a small bedroom that has one inner window and one window that is a dormer, treat both windows in transparent, translucent, filmy way with two fabrics. This will lessen architectural differences and tend to enlarge a small room.

A big modern window that goes around the corner of a room should have draperies on short concealed rods at each outside edge of the window. Then glass curtains should hang to the floor and draw from the inside corner back to the draperies.



A WIDE, old-fashioned plate glass window has its face lifted with a valance-board above the normal line. Keep the Venetian blinds, drapes and window-seat all in a neutral color



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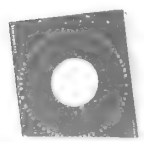
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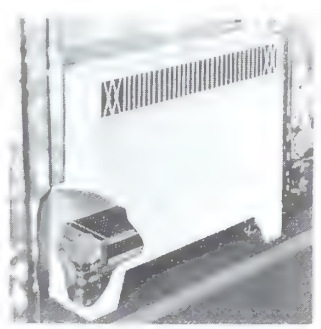
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on which there is but one great boulder, is covered with a thick turf of various colored creeping Thyme and *Sedum acre*. In late June and early July the white and mauve shades of the Thyme and the yellow *Sedum* make an attractive patchwork.

The ground now takes a sharp dip to the right and a natural hollow was deepened into a ravine, conveying the illusion of having been eroded by the brook.

The excavation of the ravine exposed a ledge in the stream bed, and by cutting away below it, a small waterfall was made possible. The use of a sub-surface ledge is not inconsistent if it is part of the stream bed, for if it presents a waterworn appearance, weathering is immaterial.

### THE COLLECTOR'S SECTION

This section, the groundwork of which was only completed during the Autumn of 1935, was treated in a somewhat different manner from the upper part. Here we attempted with the use of large flat stones to give the effect of a series of outcropping ledges. A deep cut which was made in the hill-side was lined with large stones, and steps were placed between them. This is the "collector's" section and the small horizontal pockets between the stones are being filled with the less known species of *Campanula*, and such rarities as *Phyteuma comosum*, *Boerhaavia jamesii* and other plants of unknown hardness which will receive the protection of deep snow in the cut. Even the tender little *Mentha requienii* finds sufficient shelter here between the steps to survive our terrible winters.

*Ranunculus pyrenaicus* and *Saxifraga*, both mossy and encrusted, are also planted on the sides of this cut, as the flowers appear to better advantage when they can cascade from chinks in a vertical wall. We have found from experience that in our climate *Saxifraga* are apt to turn yellow and die off during the summer if planted in a horizontal bed in full sun. An extensive area in this section is covered with *Gentiana sino-ornata* which is perhaps the most beautiful and satisfactory of all *Gentians*. Its brilliant metallic blue cups begin to unfold in September and continue to bloom until cut down by the heavy frosts of November. It divides with surprising good nature; as many as twenty new plants are obtained from one established clump.

At the lower end of section three is a second and smaller pool surrounded by rhododendrons, summer flowering azaleas and the new improved *Hemerocallis*. Beyond this pool lie the woods and in section four the character of the garden changes.

The brook tumbles into a small pool fringed with ferns, then flows through a little clearing, roughly circular and about thirty feet in diameter. At one side of the glade is a spreading Apple tree beneath which have been placed a table and bench made of uncut, weathered slabs of granite. The ground is carpeted with moss and native plants, *Arbutus*, *Linnaea*, *Chiogetes*, etc., and in the center of the clearing is a *Primrose* plantation, the brook running through the center of it. *Primula japonica* predominates. We have found

*Japonica* the easiest of all *Pr* to grow in our section of New E. Not only is it thoroughly hardy produces seedlings in lavish al The ground under the large l annually hidden by hundreds plants.

The surrounding trees furnish in section four. In the other s partial shade is afforded at d points by large rocks and by dec and evergreen shrubs.

It may be noted here that a gardens, large and small, should definite boundaries. Sometimes indicates a natural limit, son one is governed by a boulder ledge—at other points shrubs be introduced to make a disti marcation between the rock gard the adjoining land, whatever it

As regards watercourses in garden, it is almost impossible to a brook with a concrete base ar it a natural appearance. Even should succeed in concealing trace of cement it is precarious, ground heaves with the winter and when cracks develop it we ter to have no concrete at all.

The brook in this garden wa entirely without cement. Clay wa in the bed, and stones from a r brook were laid over it. The cla not entirely hold water, but a couple of weeks in the Spring (ter runs in winter) the ground be saturated and there is little seep is important to remember, if no c is used, that the earth on the m of the brook is always moist, dition required by many rock. On the other hand, it is essen Build the Lily pool of cement one possesses a natural pond. I structing ours we poured concre forms, making the outline as metrical as possible, and then e sized the irregularity by using coping large flat slabs which, pla a jutting position, conceal the ar composition of the pool and an rored in the water.

### ITS PICTORIAL VALUE

In selecting plants for this gard were influenced more by the d bility of making an effective p than by the original geographical tat of the plants. For this reaso used in part material not strictly and which would not be permit a more confined area.

We were faced with two prob how to make a colorful effect would be pleasing to the casua and how to satisfy the ambitions maker, whose desire (like that rock garden cranks) is to succee plants that are difficult.

The first proposition was the h We occupy the house only durin summer months, which is the c season for most alpiners, June in Hampshire presents no diffic Then flower the endless numb *Dianthus*, *Armeria*, *Helianthemum* many others which farther sout at their best in May. But July and ust—there's the rub! *Campanula* drafted to fill in the ranks. The c ing Thymes make a vari-colored pet in early July. Tom T

(Continued on page 103)



## GARDENING WITH GRANITE

(CONTINUED FROM PAGE 102)

iums and Gentians (*sempervirens*) are the best of the in July.

The near-blues and lavenders are many July bloomers. *Nepeta*, which began in June, is still in midsummer. *Verbena cana* is not yet over and the Bell are at their height. *Campanula* has many hybrid forms, both blue and white. *Campanula rotundifolia* is everywhere (so much so it becomes a pest unless carefully tended), and where a bold effect is desired, *Campanula persicifolia*, both blue and white, is used in this extensive garden, even though it is considered far too tall by the orthodox. The dwarf Campanula relatives, *Edraianthus* and *Adenophora*, the dwarf Campanulas, *garganica*, *pusilla* and others which by reason of their minuteness and charm earn a place in the "collector's" garden. Dwarf Lavender has proved itself hardy in New Hampshire and is one of the very best of the July-blooming plants.

The shades of yellow the greatest this month is furnished by the double form of *Genista tinctoria*, *sempervirens*, several of the Sedums, *cum polyphyllum*, and the deadly nightshade, *Lysimachia nummularia*, if not kept in bounds, would overrun the entire territory.

There is a section by the side of the garden in July and early August of blue of *Gentiana hascombensis*, taken yellow of *Mimulus lewisii* and the silvery white of *Parnassia montana* mingle to form a beautiful combination. There is an expanse at the left of section one of Butterfly-weed and *Aster linariifolius*, a native of New Hampshire, which are growing in contentedness and in August contribute a great deal of orange and purple to the landscape.

Just is the month of Heather and we have made extensive use of the heights and shades of *Calluna vulgaris* and its hybrid forms. All it requires is a more or less acid soil, the sandiest part of the garden, and hard pruning in the spring to keep it in shape.

September brings the late Gentians, the dwarf Asters, *Anemone hepatica*, "Anemone Sprite", Violas, and a second blooming of *Armeria maritima* is almost as floriferous at the end of the season as it was in June.

I sometimes wonder why the species of Allium or Flowering Onion are not more to be seen in large rock gardens. There are so many different kinds that a succession of bloom may be expected from them the entire season. They germinate easily and should be grown from seed as they look better in large clumps. There is a wide color range, white, yellow, pink, blue, lavender and purple, with heights from eight inches to two feet according to the varieties. The flower heads of the more rampant kinds should be cut before the seeds ripen, for it is possible to have too much of a good thing.

A good general formula for soil best suited to rock plants is one-third loam, one-third sand and gravel, and one-third leaf-mold. We have found that most plants thrive in a circumneutral to slightly acid soil. Some plants which are notoriously lime-loving, such as *Dianthus alpinus* and *Erodium chrysanthum*, are benefited by a dressing of old plaster or limestone chips.

A plant that is languishing in one exposure may flourish if moved to another part of the garden. We have brought dying plants back to health in midsummer by transferring them temporarily to pots in a coldframe where they could receive shade and daily watering.

Disappointments will come. Slugs may ruin your most highly prized seedlings. Full many a flower offered as a gem of purest ray may turn out to be a dud, and others may fail in the test of hardiness; but we must accept successes and failures in the spirit of the pioneer.

Compared with Great Britain, rock gardening in America is still in its infancy. There have as yet been no regional books devoted to the culture of alpine plants, and for advice on growing the more recently introduced plants, we have, except for articles in our garden magazines, only the works of foreign authors written with the European climate in mind. Until we have an American Encyclopedia of rock plants containing regional reports from all points, it is necessary, in order to learn the needs of the more difficult kinds, to depend upon individual experience.

But in that delightful uncertainty lies the fascination of rock gardening. There is more joy to be found in one rare plant that has survived a New England winter than in ninety and nine of the commoner varieties that thrive without special attention.

## ANATOLI, TOWARD THE RISING SUN

By Sylvia Starr

CERTAIN gentleman of keen discrimination, who lives for the most part in the center of a land fabulous atmosphere, its color and the proud mystery of its customs, says not abide that word colorful, nor the like atmospheric or mysterious of the other adjectives used by enthusiastic people; because actually, he assures you, Constantinople is very dusty and prosaic. Over the school teachers with strained nations may hear the muezzin's "antic" call to prayer at sunrise or "mysterious" glimpses of Orient-

tal women conversing musically behind lattices and so on through the list of popular superstitions, but most of it, says he, is pure poppycock.

Perhaps it is because he has lived there so long that he no longer sees things with the eye of the Occidental, that he takes this color for granted, but even so he has not escaped the enchantment of this infinitely old and complex civilization of the Orient. He has become, inadvertently, a collector of fine old copper-ware. In these vessels is to be found the embodiment, or a sort

(Continued on page 104)



Detail of a Hodgson House in Virginia

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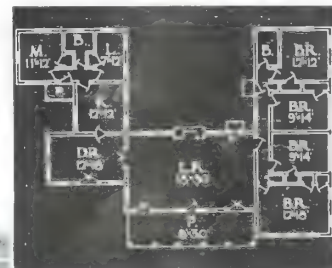
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At the top of the page, a Rhodian 17th Century Ibrick. The covered dish serves as a cup. The candlestick is 18th Century Persian. Directly above is another elaborate Ibrick and three tiny coffee bowls, which were lined with porcelain. The covered dish was used for *pilaff*, or rice and Turkish cheese. The group is completed by a small silver drinking bowl and a carved wooden box divided into compartments for coffee and sugar





The large round plate above is Ibric and dated 1242, which by Christian calendar would probably make it late Sixteenth Century. The brass goblet shows Persian influence; the fruit lies in the lower part of a covered dish. The Ibric Turkish with a design suggestive of a conventional Cyprian tree motif.

Below is shown a particularly lovely lamp which is a converted jar used for water or wine. The finial at the top was once a door pull on the entrance to a Turkish house. At the right of the picture is a tiny silver dish which used to serve as a bath bowl.



## ANATOLI, TOWARD THE RISING SUN

(CONTINUED FROM PAGE 101)

course, belong to a more civilized life in Turkey. Often plated with gold, delicately patterned cups are mere holders for the little porcelain coffee set within them. Pulverized coffee and sugar are kept in adjoining compartments in little carved wood containers no bigger than our cigarette cases, but potent enough for a whole lot of that famously thick Turkish beverage.

### GOLDEN COPPER

Good dishes are almost invariably round and in shape with a single finial as handle, looking like one of our glorified bon-bons rather than the prosaic oval vegetable tines on our tables. The jugs and the dlesticks have simple forthright shapes and a lovely glowing sheen. In the case of certain copperware, an alloy of gold as the cause of it. Probably of all the exotic Anatolian copper, brass, pewter, gold and silver vessels the imposing janissary lanterns are the most elaborate and romantic examples. Janissaries, of course, were gorgeously uniformed demi-gods, soldiers of the storm troops especially picked as the Sultan's special guard. They finally became so much with their own magnificence that that's Turkish history and another story; at any rate one of their principal duties was to swagger with these tremendous collapsible lanterns, with their accordion-like cylinders of ivory silk hanging from marvellously pierced, gilded silver or brass disks, out the Sultan's palace after sundown. The pierced metal disks were framed and fitted into each other, making a flat round container for the rest of the lantern when it was folded up. They are much sought after as screens for more modern lights, grilles in doors, for rare objects of art, etc. Somehow the blessed solidity and permanence of these copper things gives a grateful relief from the fragility of our ultra modern materials

and shapes. With continual use and the passing of the centuries a really fine piece of handicraft develops an aura—a sort of personality which all lovers of the antique have learned to recognize and cherish.

The photographs of Anatolian copper illustrating this article may suggest ideas of the adaptations to Western customs which are possible. Some of the water jugs make superb lamp bases, the smaller bath bowls being charming as finger bowls, flower bowls, even ash trays. The covered food dishes are usable not only for fruit and sweets but in the same capacity of some three hundred or more years ago, namely, as containers for baked foods, etc.; and many of the Ibricks make fine vases for flowers as well as doing duty for hot water, cold water, coffee or even tea.

The flat dishes and trays which they used so much are found in the greatest variety of shapes and sizes. Some are almost undecorated, others richly fluted and covered with a fine tracery of Oriental patterns showing through like lines of lace upon the mottled pinks and silvers of the pewter plated copper surfaces.

### PERSONALLY MARKED

Often the name of the person for whom the vessel was made is worked into the decoration, and one particularly nice tray bears the inscription: "Naum Tula, he stole it", which may mean almost anything your imagination chooses to have it mean. Naum Tula may have been so proud of getting away with this tray that he wanted everyone to know it, or the original owner may have been the one to mark the piece in commemoration of a thrilling episode with a famous bandit. You can look and conjecture and weave your fill of Arabian Nights legends about these mysterious vessels, the most lurid of which are probably not as exciting as the actual happenings they have known in their thousand years of experience with humanity.

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## QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 99)

about six inches, as if part of the wall. The fireplace opening is dull black. The hearth is broken stone in drab colors. The mirror lights the room greatly. The window looks out on some lovely trees so we think draw curtains would be pleasing. Please advise a color scheme. I have a daybed which has to be done over and I will need a flat top desk. Hardware and ceiling light fixtures are dull bronze. The floor must be covered. Could we use clear bright red carpet with blue at the windows or maroon, deep blue and emerald? The dining room is off-white. Please advise me about curtaining a window with a lovely view. The furniture is mahogany; dishes in cupboards are Spode in blue; crystal chandelier. On one wall I have bird prints in silver frames (flamingoes and swans in pink and gray. I should like draw curtains in this room. May I use an elephant rug in here?

J. R. T., Birmingham, Alabama

It is our feeling that you will find the combination of maroon, deep blue and emerald green too heavy for the study. It would be much more cheerful to hang light curtains at the window and make them of a soft deep golden yellow color in a modern fabric. You could then use a brown rug which would harmonize well with the cypress panels. Cover the daybed in emerald green and the two chairs in a large print design of brown and yellow. Upholster the desk chair in deep yellow leather. We believe you will find it convenient to have small end tables at either end of the daybed. If you want to use your elephant rug in the dining room, why not cover the chairs in flamingo pink and hang pale light blue curtains at the window? As you have a lovely view why not use glass curtain that you can draw back?

### Garden for Quick Effect

I am living in a rented house and cannot afford expensive landscaping. The grounds are quite large and there are beautiful tall trees. The house is a low frame structure surrounded by old bushes of Forsythia, Philadelphia, Spirea and Weigela. Due to a slope in the ground the basement is high above the ground at the southeast end of the house. The house looks very gaunt in spite of the large Forsythias. Are there any quick growing inexpensive evergreens that will grow from 25 to 30 feet, to relieve the ugliness summer and winter? Are there any evergreen vines that could be used in such a way that the structure of the house would not be damaged? What kind of annual vines for immediate effect? What fast growing shrubs could be used to screen the driveway and garage? I should like a variety. What fast-growing climbing Rose can I use on the southwest side of the house?

D. E. C., Philadelphia, Pa.

For the southeast end of your house use Scotch Pine or American Arborvitae. If you want to cover the entire end of the house with a vine, without damaging the structure, it would be advisable to put up a lattice on which to carry the vine. Canary-bird Vine (*Tropaeolum canariense*) would be ef-

fective as a fast-growing annual vine. For fast-growing shrubs use Forsythia Rose of Sharon, Van Houtte Spirea or Cal. Privet. These will screen driveway. A fast-growing climbing Rose for the southwest side of the house could be either a pink or white Dorot Perkins.

### Freezing Pipes

I have a country weekend place which I should like to use during winter, if there is any way of keeping the water pipes from freezing. The water is drawn from a spring about 100 feet away from the house. At present the pipes are above the ground. Can you give me any information you can give will be appreciated.

A. M. H., Greenwich, Conn.

In order to make use of the place in winter it would be necessary to bury the pipes four feet underground from the spring to the house. Inside the house, either heat would have to be maintained or the pipes would have to be drained completely of all water during the time the house was not occupied. In the latter case, precautions would have to be taken to see that water pipes are properly pitched and valves in the cellar, to permit drainage.

### Studio Living Room

I have a combination living-bedroom which I wish to redecorate. The present decoration is brown, green and white. I will have to keep the walls the same beige color and the solid color rug of rosy brown. The room is rather small and square with a high ceiling. The woodwork is white. I will have to keep a mahogany chest with a large Chippendale mirror framed in the same wood; a mahogany desk, a mahogany drum table, two chairs—mahogany, one maple—and a studio couch. I have a sampler, maps, a petit point in mahogany frames. I following things I shall change: draperies (at present brown, green and white), slip cover for large chair (now green), couch cover (now brown), bookshelves now stained would like to paint a bright color.

P. E. H., Albany, N. Y.

Your present color scheme seems very good one since you are keeping the beige walls. However, you might introduce yellow in the room by having curtains in brown, white and soft yellow. Keep the large chair green or slip cover it in soft dull blue. Cover the studio couch in deep dull terra cotta and paint the bookshelves a much paler terra cotta—such as a deep apricot. Get a simple modern comfortable chair and have it covered in a brown and yellow stripe. Keep the green lamp but change the shades to natural parchment. If it is at all possible, have the walls painted a soft green as this would make a charming background for your furniture.

### Various Chintzes

I am building a home and will be obliged to do the decorating myself. (Continued on page 113)





## LET'S GO SWIMMING!

By Armand R. Tibbitts

IMAGINE a swimming pool that is unbelievably inexpensive as swimming pools go; that can be extremely beautiful as a decorative feature, whether on the lawn close to the house or in the garden; that can always be brimming with clean and sparkling water; that birds love to drink from; that will water the nearby lawn and plants! Yet, all of this, and swimming besides, in one pool? It does seem too good to believe.

It has been verified, however, by use and observation of the pool illustrated within. Its most unusual feature is its water level. It is filled to the very top of the walk or coping surrounding it, filled until it overflows.

Step into this pool, and the water will ripple out over the walk in all directions.

Your first reaction, in reading this, may be to wonder if that is of any great importance. Try an experiment. Scatter some grass clippings on the surface of the pool, then dive in. The clippings will be carried out of the pool and over the edge by the little waves occasioned by your dive. This is indeed of great importance. It means that your pool will be free of floating dust, seeds, leaves, insects, grass, etc. It will always look incredibly clear and fresh, and of a swimming pool that does not look inviting, it has said the better.

A pool with its water level to the very top is always beautiful. Its water is never animated. The slightest breeze creates little ripples and a constant

change in the reflections of the landscape mirrored on its surface.

The small birds will love it. They will splash at its edge and drink its water in perfect delight; and this is an impossibility for them in a deep pool where the water level is even as little as three inches from the surrounding top.

The small amount of water lost daily due to evaporation (and this occurs in any pool) is replenished by a turn of the valve handle on the intake pipe. Locate this in a convenient place, for if you do not you will probably find the garden hose hanging over the edge of the pool on many occasions. But however it is filled one need not be too careful. To allow the water to run over has a number of advantages. It will clean the surface of the pool and give a bath to the walk. This walk, by the way, must always have a surface that pitches away from the edge of the pool. Any overflow will also water the lawn or plants growing within some ten feet of the walk. You will notice a refreshing greenness and luxuriance of lawn, foliage, and flowers in this area.

The cost of this pool is greatly reduced, because you do away with the gutter construction and much of the piping and drains. Most pools have what is unaesthetically called a scum gutter. This gutter, a few inches deep, is incorporated into the side walls of the pool from a few inches to a foot

(Continued on page 108)

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## LET'S GO SWIMMING!

(CONTINUED FROM PAGE 107)

or more from the top, and has numerous outlets provided along its bottom to carry off water overflowing into it from the pool. Leaves, dust, grass, etc., are washed into this gutter and prevented from being carried into the drainage pipes by little grates over each pipe opening. This is a costly and complicated method of surface drainage as compared with the simple method of allowing the water to overflow a walk around the pool.

### ALWAYS A CLEAN SURFACE

Now, there are pools constructed with an overflow pipe or pipes leading directly out through the side walls of the pool. The pool is "full" when this level, usually some eight inches to a foot from the top, has been reached. But the great tragedy of the pool constructed in this manner is the absolute impossibility of keeping the surface of the water clean. It never looks inviting and, with its bare walls above the water line, is seldom, if ever, a thing of beauty from the standpoint of landscape design.

A word about levels. It is essential that the top edge of the pool, which is also the edge of the walk, be absolutely level. This requires careful watching while construction is going on. A difference in level of even a quarter of an inch between the sides or ends will cause an uneven flow of water out of the pool and over the walk.

The tone of an ideal material to use for the walk. It is smooth enough for comfort and, being geologically a type of sandstone, is never slippery when wet. It always offers a secure grip to bare feet even when running for a dive. The inside edge of the walk should be flush with the inside walls of the pool and the coping material used here should be of uniform thickness, as this inside edge is exposed when the pool is completed.

### VARY NO LEVELS

The inside dimensions of the pool illustrated are approximately eighteen by forty feet. It seems larger, due, I believe, to the high water level and ample walk, which is five feet wide. This is of flagstone in soft tones of blues, purples and russet bronze colors. The water depth is nine feet at one end and five feet at the other. This depth at the shallow end makes it possible to utilize the entire pool for swimming and diving. Depth at the shallow end of course a matter of preference. Where small children are learning to swim a depth of from two to three feet will make it possible for them to splash about in safety.

There are many technical and structural points that might be discussed if this article were dealing primarily with such weighty things. Will you or will you not chlorinate the water? What about footings and side walls? Shall they be of concrete, or masonry construction with side walls plastered with waterproof cement? How about using tile for the side walls and bottom? How large should the supply pipe be whereby the pool is filled? How about the outlet drain from the low point in

(Continued on page 109)

## KOHLER'S new idea in bathroom



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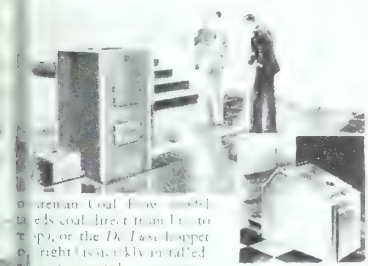
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## LET'S GO SWIMMING!

(CONTINUED FROM PAGE 108)

the floor, and where will the water drain to? Blanket information cannot be given on these and many other points. Conditions will vary more or less with every site and every pool.

Here are a few general points, however, regarding this particular pool, that may be of interest. The walls and footings are of masonry construction. Two coats of waterproof cement made the inside walls smooth and watertight. The floor is of concrete. The interior is painted a deep blue-green with a special water resistant paint. The water is not treated, and the pool is drained and refilled every three weeks to a month. Size and walk construction has been previously referred to.

The point I want to emphasize, however, is one of design, not of construction. It is the value, both practical and aesthetic of bringing the water level to the very top. Altogether, it was inexpensive, good looking and you may guess how popular.

## GARDENS TO SEE IN CANADA

THE National Garden Scheme has arranged for the following gardens to be opened this year for the benefit of the Canadian National Institute for the Blind. The project is under the patronage of the Governor-General of Canada and the Lieutenant-Governors of the Provinces. We gladly call it to the attention of our readers and suggest to them that they visit at least some of the gardens if opportunity offers.

### SATURDAY, MAY 15TH

Mr. and Mrs. F. T. James, "Red Gables," Edgehill Road, Lambton Mill, Dundas Highway to Lambton Mills. Turn north on Royal York Mills Road to Edgehill Road. Entrance 25c. Afternoon and evening.

Mr. and Mrs. F. T. James open to us a garden unsurpassed in the Province. On the high west bank of the Humber, the marvelous panorama includes the river and the whole of the Lambton golf course with its many graceful Elms. Starting on high ground, one descends by easy paths bordered with a riot of colour to a corner devoted to Orchids, Cypripediums and Maiden-hair Fern in quantity and size beyond one's wildest dreams. Next come Azaleas and Japanese Primulas in equally marvelous profusion and a rock garden to which only a flower catalog could do justice. One of the unique features has been provided by numerous springs. Not only has a stream been produced, but a succession of miniature falls and pools with banks dripping in bloom.

In the making of magic gardens Mr. James has proved himself an expert landscape artist. Nothing is lacking—perennial borders, Peony walk, Rose garden; while the happy contrast of woodland glen and well-tended lawns leave all who have seen this garden with a happy blend of satisfaction and admiration.

### TUESDAY, MAY 18TH (in case of rain—19th)

Mrs. Norman Perry, "Penryn," York Mills, York Mills Road, east of Bayview Avenue. Entrance 25c. Tea 25c.

Mrs. Norman Perry, Penryn, York Mills Road, like many of her neighbors of the Bayview district, has a large and

(Continued on page 110)

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A partition of Perforated Rocklath plastered with Gypsum Plaster successfully withstood a fire test conducted at the laboratories of the Bureau of Standards and qualified for a one-hour rating. Because of this proved resistance to fire, and because it builds stronger walls and ceilings, Perforated Rocklath is preferred by architects, contractors and plasterers.

### WHAT PERFORATED ROCKLATH IS:

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# Janitrol

**GAS-FIRED  
WINTER AIR CONDITIONER**

## GARDENS TO SEE IN CANADA

(CONTINUED FROM PAGE 109)

beautiful estate. The garden is designed to be effective throughout the year. It is especially lovely in Tulip-time and also in midsummer when the annuals are at the height of their bloom. The landscape architect, Mr. Culham, has employed raised beds and changes of level to get some masterly effects.

THURSDAY, MAY 20TH (in case of rain - 21st)

Mr. and Mrs. H. V. Tatchell, Three Avenue, W. Willowdale, Ont. Tour west of Yonge Street at car stop 10. Entrance 25c. Tea 25c.

This property will be found to have an unusual setting and a compact, interesting arrangement of its gardens, which were laid out by Gordon Culham. A place with many unusual natural features of hills, valley, woods and stream—inviting to those who enjoy walking.

FRIDAY, MAY 21ST (in case of rain - 22nd)

Mr. and Mrs. E. S. McLean, Bayview Avenue, Toronto. Entrance 25c.

The property of Mr. and Mrs. J. S. McLean, of Bayview Avenue, which lies between Sunnybrook Park and the valley of the Don, is almost completely surrounded by large trees which make a charming frame and background for the house and gardens. This seclusion; the wide vistas across the valley; the ravines, with their plantings of bulbs and wild flowers; the shrubberies, gay with every variety of blossom and of berry; the formal gardens enclosed by Cedar hedges and set unobtrusively in their wilder surroundings; all combine to make it a very attractive place indeed. It is lovely at all times of the year, but perhaps loveliest in the Spring, when the Tulips and the flowering shrubs are at their best.

Mr. and Mrs. J. J. A. V. (1st), 100 Bayview Avenue, Toronto. Entrance 25c. Tea 25c.

This residence has a very commanding position overlooking the Don and the development of the whole property reflects the valley view in the broad handling of the lawns and plantations. The garden units are not prominent in the scheme and it is interesting to observe how little this interferes with their individual effectiveness. In fact the unity of the repeating elements of the Rose garden such as the Standards and Climbers is enhanced by this self-contained quality.

FRIDAY, MAY 25TH (in case of rain - 26th)

Mr. and Mrs. R. O. McCulloch, "Sunny Hill," Galt, Ont. Entrance 25c. Tea 25c.

The setting here is quite English with the large park, spacious lawns and fine old trees. High walls separating the various units add to this effect. The gardens are on several levels with raised benches along the wall found so often in the Cotswolds. A Moorish pool, greenhouses and cutting gardens are added features. The garden is mostly perennial but may be seen to advantage at any time. Gordon Culham, L. A.

THURSDAY, MAY 27TH (in case of rain - 28th)

Riverside Drive Gardens, Toronto. Entrance to group, 50c. Tea 25c. (Continued on page 111)

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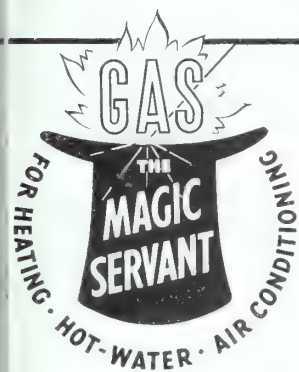




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## GARDENS TO SEE IN CANADA

(CONTINUED FROM PAGE 110)

"Purbrook," the charming home of Mrs. Percy Henderson, is situated overlooking the southern boundary of the Rosedale Golf Club. The grounds, though small, have unusually interesting features, comprising effective color grouping in the borders and a well-planned woodland and rock garden on the edge of the ravine.

"Donnybrook," the home of F. Barry Hayes, Esq., is one of the first houses to be built in this neighbourhood. A rock garden, perennial borders, a sunken tennis court, with a lovely view of the golf course, are its chief points of interest.

The Rev. Charles Darling, Glynwood, is the possessor of a charming house and garden designed by his brother, the late Mr. Frank Darling. The garden, partly formal, is small, but includes a terrace at the rear of the house commanding a view of the Don Valley that is unsurpassed.

"Scofton," the home of Mr. and Mrs. F. G. Venables, is set in about nine acres of woodland and ravine, on the south side of Riverview Drive. Laid out in 1929 by Arthur M. Kruse, it has been developed gradually by the owners and their gardener. A perennial border 180 feet long faces the house. The North-west corner, about fifty feet square, is devoted to annuals, and August sees it ablaze with Zinnias, Antirrhinum, Salvia and Stocks, with the wrought-iron fence covered with thousands of "Heavenly Blue" Morning Glory.

The south lawn is studded with Birches, Oaks, Maples, Ashes and clumps of evergreens, and slopes to a deep ravine, through which runs, summer and winter, a stream from springs in the ravine banks. This part of the property has been left in its natural state.

The spring features the rock garden, situated in a natural depression south-west of the house, designed and executed by owner and gardener, and through which runs an artificial stream, falling by stages and pools from a large top pool down to the ravine, the water being pumped up from the ravine stream by a small electrical pump in a stone house, the top half of which is used as a summer house. Additional structural features are a waterfall and a very effective stone bridge, crossing the stream. The rock garden displays Polyanthus, the hardy Primulas, including Japonica, native wild plants, such as Marsh Marigold, Hepatica, Violet and Trillium.

MONDAY, MAY 31ST (in case of rain—June 1st)

Mr. and Mrs. Hilton R. Tudhope, "Gray Gables," York Mills Avenue Road north, east on Wilson Ave. Entrance to "Gray Gables" opposite Loretta Abbey Entrance 25c Tea 25c.

"Gray Gables," the home of Mr. and Mrs. Hilton R. Tudhope, is one of the most beautifully situated properties in the Toronto district for it commands a magnificent view of nearly the whole of the lovely valley of Hogg's Hollow. The hillside garden has been laid out so as to take advantage of the wonderful natural situation and has a fine spaciousness. Extensive lawns with fine old trees, well grown borders, Rose garden, and magnificent rock and water garden combine to make this a lovely estate.

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As previous years, we take pleasure in announcing that on Saturday afternoons during May some of the loveliest gardens in Westchester County will be open to visitors for the benefit of the Westchester County Children's Association. The gardens will be open from 2 to 6 P. M., and can be visited only on the dates listed. Hours from the Children's Association will be in each garden. Tea or light refreshments will be served. Single admissions to each garden cost \$1.

At the time of going to press the list of gardens is not complete, therefore definite arrangements have been made for all that are here included. Additional information can be secured from the Westchester County Children's Association, 185 Main Street, White Plains, N. Y.

*Saturday, May 1.* The season is to begin on this date, but it is not possible to list the gardens opening as yet.

*Saturday, May 7.* Mr. Samuel Untermyer, "Greystone", North Broadway, Yonkers.

The formal Greek garden on this estate contains thousands of Tulips which will be in bloom on May 15. The Capri meria walk overlooking the Hudson, six "color gardens", each planted in a single line, three rock gardens, and a "river" of water, all of which are among the chief features of the estate.

Mr. and Mrs. Robert L. Fowler, Jr., Orchard Road, Katonah.

Situated on a high hill overlooking Cross River Lake, this estate has acres of natural woodland, in which Mountain Laurel and Dogwood in abundance will be in bloom at the time of the garden showing. Among the formal gardens, the "Dutch" garden which blooms entirely in pink and white flowers and shrubs is a unique feature.

*Saturday, May 15.* Governor and Mrs. Herbert H. Lehman, "Meadow Farm", Purchase Street, Purchase.

A series of terraced Tulip gardens lends a formal setting to the house, and in contrast to the terraces are the natural woodland and brook nearby. A diminutive "play" garden for children, the pool, the extensive farm garden, the Apple blossoms and flowering trees will delight the visitors.

*Saturday, May 22.* Mr. and Mrs. John Henry Hammond, "Deerwood", Armonk Road, Mount Kisco.

A country estate, set well off the main road, "Deerwood" has a series of exquisite formal gardens which include a sunken garden and pool, and a sundial garden. Orchards, woodland, rock garden, and bird sanctuary are among other features. The registered Guernsey herd for which the estate is famous will be on exhibit during the afternoon.

*Saturday, May 29.* Mr. John W. Hanger, "Westerleigh", Lincoln Avenue, Rye.

(Continued on page 113)



## Salterini NEVA-RUST WROUGHT IRON GARDEN FURNITURE

For your garden or terrace, penthouse or solarium, nothing is more appropriate than Salterini wrought iron creations. In addition to its unusually smart styling, all Salterini garden furniture is treated with the exclusive NEVA-RUST process which effectively eliminates corrosion. Look for the NEVA-RUST tag when you select your garden furniture to assure obtaining Salterini-styled corrosion-proof pieces.

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## WESTCHESTER GARDEN DAYS

(CONTINUED FROM PAGE 112)

The collection of Rhododendrons on this estate is one of the largest in the country. In ten different varieties, they range through every known hue, shading from white to dark red and the lavender tints. Acres of woodland with winding paths, rustic bridge and waterfall, abound in Rhododendron, Azalea, and Mountain Laurel in a background of tall evergreens and White Birches. Iris bloom in the formal garden at this season. Three avenues of trees, one of Elms, one of Maples, and a third of Oaks, wind through the lawns.

Mr. Charles N. Edge, Parsonage Point, Rye, N. Y.

A "sea-swimming-pool" is the newest addition to this lovely garden by the sea. Essentially formal, the garden is arranged in geometric design, so that from any given point the visitor has four perfect views. Interesting ceramics and statuary are found in the garden, which is situated on a headland jutting into the waters of Long Island Sound.

Saturday, June 5. Mr. and Mrs. Richard Mandel, Old Bedford Road, Mount Kisco, N. Y.

This estate is situated on a high knoll 600 feet above sea level, from which there is a panoramic view of the Croton Lake valley. The house, an outstanding example of modern architectural design, will be exhibited. There are formal gardens, one in an inner walled court, planted with old-fashioned spring flowers and shrubs, and many acres of natural woodland.

## QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 106)

*The house will be two story English made of whitewashed brick and stucco. Large rooms with south, east and west exposures in the master bedroom and living room. East and south in the dining room. I want to use linens and a chintz in the living room and paper the bedroom. How many chintzes can one use in the living room? Does one start with the chintz and use the background color for the wall? Is it all right to cover a large couch with the same chintz as the curtains? What about a loveseat and ottoman?*

W. C. H., Los Angeles, Calif.

In decorating your living room decide upon the colors that you want to use and then look for various chintzes combining these colors. The walls don't necessarily have to be the same color as the background of the chintz you intend to use, but you will probably want to use some shade of one of these colors—either a lighter or darker tone. One chintz should be sufficient but you might use two if they are designed in a different scale. I believe that you will like another type of patterned material in, say, just two colors, such as a stripe, chevron or plaid design. You can cover the sofa in the same chintz as that of the curtains.

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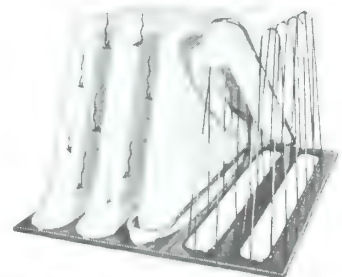
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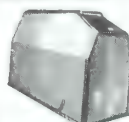
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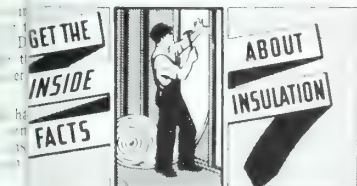
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## AIDS TO FLOWER ARRANGING

By Mary B. Thayer

It is a far cry from the days—not so long ago—when five or six vases were all one household could boast, to the present time when a woman has to have a whole cupboard full to feel that she has any right to try to arrange flowers properly. Give garden clubs and flower shows credit for this! They have raised the level of flower arrangement to an art—a popular art, rather—in a few short years, and it is safe to say that they have made only a beginning. Not the least important thing about an arrangement is the receptacle which contains it. Choosing the proper container is half the problem, for, while no container however beautiful can redeem a poor arrangement of mediocre flowers, yet lovely flowers can be completely ruined by the lack of a proper container.

One who is hoping to build up a good collection of containers should strive for as much variety as possible: variety of shape, of size, of color, and also of material. Your own house may seem to demand more containers of one type than another, such as peasant pottery for a French cottage, or hobnail glass for a colonial house. But do not hold slavishly to the type; unless an arrangement is most extreme, it should look well in any interior.

Here are some of the different shapes you can select: cylindrical vases, or gently flaring cylinders; flat fan-shaped containers; slender vases for specimen flowers; low bowls; shallow dishes; square containers. Your variety of size must be sufficient to include containers

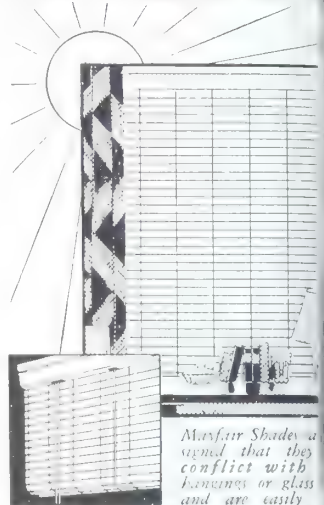
not only for the very largest and tallest flowers, such as gladioli, peonies, and branches of flowering shrubs, but also for the very smallest, suitable for the first Violet or for a rock-garden gem.

Variety in color is not hard to achieve, but beware of strange and exotic colors which combine well with but few flowers. Vases should be capable of frequent use if they are to be practical, and it is a waste of shelf space to have vases which can be used only two or three times a year. Plenty of clear glass is desirable, for it is not only cool-looking, but it shows to advantage many flowers which are too delicate for pottery or china. Also it shows to advantage submerged foliage—naturally, only tough, leathery leaves—for soft-bodied foliage, because it decays readily, should always be stripped off. Colored glass is good, too, for it has a brilliance and sparkle not otherwise obtainable. Of colored pottery there is no end, but be sure to include some neutral shades such as oyster, beige, or gray-green in addition to the more brilliant colors. Italian ware, Mexican glass, Indian pottery—all of them have value and give variety to any collection.

It hardly seems necessary to mention variety of material, but do not overlook it. A balanced collection should include not only glass, but also china, pottery, and metal. This last group is becoming increasingly popular. Baskets of wicker or grass are useful for certain types of arrangements, providing that water-

(Continued on page 115)

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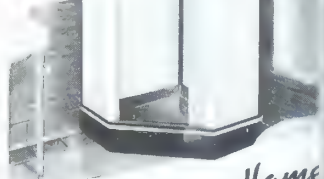
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## AIDS TO FLOWER ARRANGING

(CONTINUED FROM PAGE 114)

proof containers fit snugly inside them, and the same applies to wooden containers; however, many people do not like to see flowers in baskets. It depends upon the skill of the arranger to make them pleasing and to avoid artificiality or stiffness.

The first requirement of any container is that it should have a pleasing and practical shape. Many containers actually have a very ugly shape, and it is not strange to discover that these ugly shapes are not practical. They are likely to be top heavy, to have such small necks that flowers can hardly be forced into them, or they are unbalanced. Every container should have a good solid base so that when it is filled with water and flowers are put into it, it will still be able to stand solidly. Never select a container that might easily be tipped over. Pottery, to be practical, must be well glazed on the bottom inside and out; if it has an unglazed base it will sweat moisture and will be unsafe to use without a coaster.

The two shapes in which it seems easiest to arrange flowers are both variations of the cylinder. The first has a larger top than base, with sides gently flaring outward—like a tumbler. The second is exactly the opposite, with top smaller than the bottom—as a straight-sided pitcher. Any container of these two types is sure to be practical.

Every collection should include one or two unusual containers, which depend for their selection not on the fact that you deliberately go out to look for them, but rather that you recognize the possibilities of articles not necessarily vases. Pitchers and teapots suggest themselves first of all, and those which are not practical for every-day use are often the best for flowers. Bell jars, graduates, and other pieces of glassware from the laboratory can often be pressed into service with excellent results. In old bottles alone is a wide field of choice, and these are particularly good on account of the lovely color and sheen of the old glass. Small butter crocks, old jugs and marmalade jars, and similar homely crockery cannot be bettered for color and shape. In fact, your imagination alone is the limiting factor when it is a question of the unusual.

A special type of container which should be more widely seen—and which will be, if flower show trends are good indicators—is the kind suitable for Japanese arrangements. Flat shallow dishes are especially suited to these arrangements, but hanging vases and wall pockets are good, too. Japanese arrangements can, of course, be made in tall vases, but in any case the container should be very simple and of a pleasing, well-proportioned shape. In order to arrange flowers successfully in the Japanese manner, it is necessary to have other accessories, particularly flower holders or blocks, as they are sometimes called, since the Japanese use only a few sprays for an arrangement, where we use a handful. The glass and pottery blocks are often not the best, for they may have holes that are too small or that narrow down at the bottom, squeezing the stem of the flower so that it cannot absorb any

(Continued on page 116)

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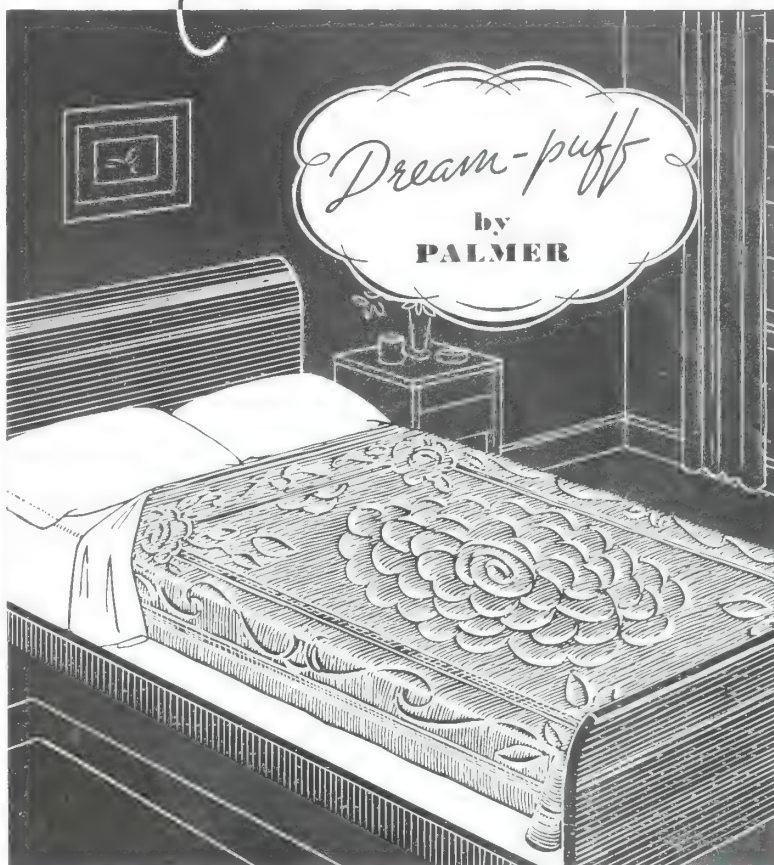


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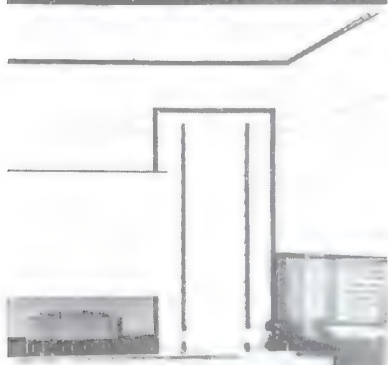
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## AIDS TO FLOWER ARRANGING

(CONTINUED FROM PAGE 115)

water. Examine them carefully before you buy. Metal holders of various kind are available, and particularly good are the "bendable" kind, which permit you to arrange each flower individually, tipping or tilting it as you please. Plain strips of lead are excellent if you can secure them, not only to wrap around flower stems as flower blocks, but also to be used as clips for fastening a flower stalk to the side of a tall vase by bending the strip and hooking it over the end of the container.

These flower blocks and lead strips are excellent first-aids in case you have difficulty arranging flowers because you have only a few, or because the container is wide-mouthed. Flower blocks to the rescue! But perhaps you do not happen to have just the right size flower block? Then use sand, or pebbles. Clean, washed and put into a container such as a firing bowl and allowed to settle overnight makes a firm and very satisfactory flower holder, nor is it unpleasant to look at. Or white pebbles, the kind in which bulbs are often grown, will sometimes be helpful. Have both small and large ones, if you can, as the large ones are firm and good bracers, while the small ones fill the chinks nicely. Both sand and pebbles are a valued part of my flower equipment; a box of each keeps my vase company.

One shape of container which is always difficult to handle is the round, fat bowl which narrows to a small opening in other words, a sphere. Flower placed in the without support

lop over sideways, leaving a distressing gap in the middle. The best solution for this trouble is to use a small jar or jelly glass inside the larger vase. You can then secure the desired effect without any trouble—but remember that the concealed container is small, and will need to have its water supply replenished more frequently. A few small jars of the right size should be part of your equipment if you have any spherical containers.

Need I say that there are a few kinds of containers which should never be used for flowers? The chief of these is the hand-painted or the highly-decorated vase. Use them for bric-a-brac or for ornament, but don't, please don't, put flowers in them. If you do, the eye is distracted between the live flowers and the painted decoration, the one nullifying the other. Then there are the cheap, gaudy vases turned out by the thousands for the trade by the Japanese. They are often badly designed and objectionably colored, and not good even for ornament. But not all cheap vases are poor, however, as you can readily prove to yourself by a trip to the five-and-ten.

It is only fair, I think, to tell you before you begin riding this hobby that it is one you cannot lightly give up. You will become a haunter of pottery shops and glassware counters; you will see in every vase a possible addition to your collection, and scrutinize it as such. Moreover, if your purse is not bottomless you will take an inordinate delight in finding a lovely thing at a reasonable price.



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## ROCK GARDEN PLANTS FOR THE MID-SOUTH

By Elizabeth Lawrence

Rock gardens are usually made for the cultivation of alpine plants under conditions as nearly as possible like those found where they grow naturally. Since the habitat of alpinists is mountain balds, where they are lodged between the crevices of boulders, it is impossible in the Mid-South for us to approximate the factors which bring these delicate and brilliant plants to perfection. There, they are protected by a heavy blanket of snow in winter, and provided with an abundance of moisture from melting snows during the short and favorable growing season. Here, where the open winters, long growing season, and lack of moisture produce the exact opposite of their requirements, it is useless to try to grow alpinists other than those not particular as to their environment.

Among those definitely unsuited to our climate are *Armeria lanceolata*, the alpine Campanulas, *Erinus*, *Arenaria*, *Achillea argentea*, *Aquilegia alpina*, *Linaria alpina*, the little tufted alpine Pinks, and Iceland Poppies.

We do not have to forego alpinists altogether. Many of them, such as dwarf bearded Iris, *Ajuga*, *Veronica muscicola*, *Veronica incana*, and *Dianthus graniticus*, adapt themselves perfectly to our climate, and I have no doubt that a number of others will do well in the South. However, we should not strive to make our rock gardens a collection of alpine plants, simply because they are the group usually associated with that type of planting, and we should look to other sources for material equally suitable, and with which we are more likely to be successful.

### REPLACED ANNUALLY

Most of the plants found in Northern rock gardens bloom lavishly in the South every spring, but only because they are set out anew each year. Saxatile Alyssum, Arabis, Heuchera and the Siberian Wallflower are so necessary to the Spring garden that we are willing if necessary to replace them annually. Arabis, Heuchera and the Siberian Wallflower are difficult to keep over the Summer because they need moisture, but must be well-drained.

It is impossible to keep plants moist and well-drained in hot, dry weather. Last year, when we had an unusually wet season, the Siberian Wallflower (*Cheiranthus allioni*) continued to bloom throughout the Summer instead of drying up by the end of May. The Alpine Wallflower (*C. linifolius*), on the other hand, is much more permanent, and has the longest season of bloom of almost any rock garden plant, from March until the last of October, the small mauve flowers appearing among tufts of grayish, linear foliage.

Alyssums are considered particularly resistant to heat and drought. Carl Purdy says that they will all go through a California Summer without water. I have found that *A. argenteum* (*A. rostratum*) has these qualities, persisting indefinitely in an exposed situation, but *A. saxatile* will not live through our Summers with water or

(Continued on page 118)

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## ROCK GARDEN PLANTS FOR THE MID-SOUTH

(CONTINUED FROM PAGE 117)

without it. I am told that another species, *A. sinuatum*, is almost identical with saxatile Alyssum, and will persist. It is not listed in *Hortus*, but is available from a local nursery, and I do not mean to let another year pass without trying it in my garden. *A. serpyllifolium* is not much more persistent than the saxatile Alyssum, but it will reseed and bloom the next year.

Although some plants are so valuable as to be worth continued renewal, most of us like a large proportion of our garden flowers to be reasonably permanent. In the South we are in search of plant material able to survive long hard Summers, rather than long hard Winters. There are countless dwarf and trailing plants suitable for planting among rocks, and having the qualities which enable them to become established in this section. For the most part they come from temperate regions of Spain, Asia Minor or the Mediterranean, and from an environment similar to ours.

### MANY LINKS

Pinks, with the exception of some of the alpine species, are a heat-loving tribe. The little calico Maiden Pinks (*Dianthus deltoides*), the Granite Pinks (*D. graniticus*), and the Cheddar Pinks (*D. caesius*) are the rock garden species that have proved most successful in the South. The Granite Pinks are similar to the Maiden Pinks, but bloom over a longer period and are stronger growers. They are useful for filling up space. The Cheddar Pinks make neat, compact mats of short gray foliage, and their soft lavender flowers are delicately scented and fringed.

The dwarf Achilleas, little used with the exception of *A. tomentosa*, are excellent plants for rock gardens, and excellent plants for the South. *A. tomentosa* with its dense mats of woolly, finely cut foliage and flat heads of green-gold flowers, blooms from April until late fall. *A. nana* is a dainty Yarrow from southern Europe, used in making Chartreuse. It looks much like the common Yarrow, except that it is much shorter. It has silvery flower-heads, and feathery aromatic foliage of a soft green.

To my mind the most attractive of this group is *A. sibirica*. Its flowers, with pure white rays, and off-white disks, are more like Feverfew than Yarrow. They grow in short-stemmed clusters above silvery tufts of finely scalloped, linear leaves. It is especially recommended for dry exposed places.

*A. argentea*, in appearance similar to *A. sibirica*, is an alpine species, and not particularly suited to our climate. I have never seen *A. umbellata*, but it is said to be a good rock garden species, and very drought resistant. I should think it would be a good plant for us to try. All of the above species, except perhaps *A. argentea*, are listed in American catalogs. They are easy to grow, not requiring any special soil, and needing only sun and good drainage.

The prostrate Veronicas do well here. The best species for us is *V. teurium* and its varieties. By planting *V. teurium* variety True Blue, which is the last to bloom, with the variety

*repens* which blooms early the variety *prostrata* which is still, we can keep this desirable of blue in the garden for months. *V. repens* requires a constant supply of moisture. Where the variety *prostrata* is more satisfactory. Two dwarf Veronicas, *V. inca* silver foliage and intense blue with drooping tips, and the woolly, pink-flowered *V. p.* have proved satisfactory with.

Although most of the dwarf panulas are worthless in the the Harebell is one of our best nials, beginning to bloom in late continuing throughout the Summer. The delicate blue short, wiry stems are not as as they look. They do not seem the cold any more than the bloom on until the end of The name, *Campanula rotunda* rather puzzling to one who only the mature linear leaves, the first small round ones. *C. toba* has the added value of tolerant of shade, a quality rare in plants also tolerant of drought.

Another wiry little plant that well for us through the hot, dry is *Nierembergia hippomanica* half-hardy perennial, and is bloom the first year from seed thread-like foliage and cupped of a blue-tinged white with throats. It blooms well all Sun late into the Fall, no matter or how hot it is. This species ing, and is better suited to garden than *N. frutescens*.

Platycodons are good plant South, and the procumbent *platycodon marnesi* is a good for rock gardens. It is permanent has a long blooming season, beginning in early Summer and lasting in October. The inflated five-sided are as decorative as the starry. The type is a clear blue, and a pure white variety that is desirable. Platycodons like good drainage and a light soil.

### PRIMROSE VARIETIES

The prostrate forms of the Primrose make particularly good garden subjects. Most of them from dry fields and do not need great deal of moisture. The variety seen at all in cultivation South (aside from the Texas flower which is a pest) is *souriensis*. This lovely Primrose its ephemeral flowers, enormous pale yellow, is not seen often. It is easy to grow if it is given sun. Having for its habit barrens of the Southwest, it is to drought. It does not like crowded upon by other plants. California catalogs offer a number of varieties of low-growing Primroses which might reasonably be expected to thrive in our they were given a trial.

Stonecrops are important garden plants, and many of the especially those from warm countries well in the Mid-South. *Sedum ranense* from southern Mexico that flourishes with us. It is

(Continued on page 119)

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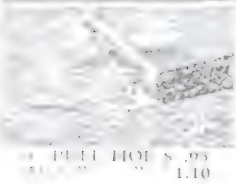
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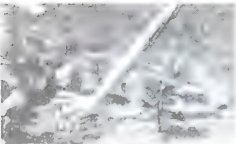
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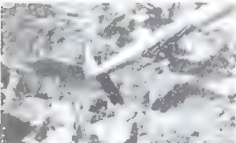
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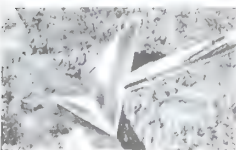
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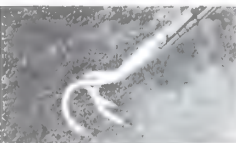
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## ROCK GARDEN PLANTS FOR THE MID-SOUTH

(CONTINUED FROM PAGE 118)

tive evergreen variety with a pleasing Winter color. The flowers are white. *S. anopetalum*, a native of Asia Minor, grows especially well here. It is a desirable variety because its foliage remains in good condition both Winter and Summer. *S. lydium*, also from Asia Minor, cannot stand our Summer sun, but will do well for us if it is given some shade. It is one of the smallest Sedums (from two to three inches) making a mat of soft blue-green.

The European Stonecrops also do well in the Mid-South. The common Old World Stonecrop, *Sedum acre*, will grow anywhere. It thrives in poor soil, and is used to cover arid places; it is a good plant for rock ledges. *S. acre* is one of the most attractive Stonecrops as well as the commonest.

*S. sexangulare*, another small-leaved species, is much like *S. acre* in habit, but forms heavier clumps. It has yellow flowers and very dark green foliage. *S. reflexum* is one of the best species for the South. It is one of the taller kinds, growing to one foot. Its foliage is good Winter and Summer.

*S. album* is an evergreen, creeping species from four to six inches high, forming a mat. It is the round foliage type with thick, waxy leaves and white flowers blooming with us in July. *S. album* variety *balticum* is a minute plant for a well-drained rock pocket, where it will not get too much sun. Its leaves are green globules. *S. album* variety *purpureum* has purplish foliage. It is a dainty Sedum, but it does not stand our Summer as well as the type.

*S. hispanicum* (in trade as *S. gl.* or *S. angelicum*) cannot stand Summer sun, but will do very well given some shade. It is a charming species, and worth this consideration.

Of the Oriental Stonecrops, *S. mentosum* has the showiest flowers. It is a rampant Sedum, light yellow very coarse. *S. ellacombianum* Japan is apt to freeze in one of our Winters. This is not because it cannot stand the cold, but because new growth put out in mild weather gets nipped with low temperature.

We have four native Sedums, mostly on rocks in the mountain. *Nevii*, the Cliff Stonecrop, ran from Virginia to Alabama, forms rosettes and has white flowers, hardy as far north as Massachusetts. *S. ternatum*, one of the best ground covers for shaded places also has white flowers. *S. telephioide*, taller than the other two, has pink flowers. *S. pulchellum*, Widow's Cross, is also tall.

*Sedum acre*, *S. anacampseros* (with rarely flowers), *S. nicaense*, and *album* are especially recommended for dry situations.

*Sedum diffusum* and *S. spurium* not successful in the South. *S. diffusum* cannot stand our Summers.

Houseleeks can be grown in the South if they are provided with a noon shade. Among those that have proved successful here are *Semivivum blandum* (*S. rubicundum*), species with pale pink foliage dying to red in Winter; *S. longifolium* (Continued on page 121)



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Following are extracts from a few letters which are typical of hundreds of endorsements received: Mr. R. C. Brown, secretary of the Meridian Rose Society Meridian, Miss., writes: "I am delighted with the Sprayer and Cartridges. As far as I am concerned if I could not get another one of these Sprayers the one I have could not be bought for ten times the price I paid for it." Butler Niagara Florists, Niagara Falls, N. Y. state in their letter "We find that your Insecticides and Sprayer are the answer to the greenhouse spraying problem."

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## ROCK GARDEN PLANTS FOR THE MID-SOUTH

(CONTINUED FROM PAGE 120)

better and more compact than *S. blundum*; *S. tectorum*, the common Hen-and-chickens; *S. globiferum*, a House-leek from Russia, forming rosettes three inches across and having pale yellow flowers; and *S. lagerei*, a better form of the Cobweb Houseleek, with bright red flowers.

In the South we can not have more satisfactory plants than the dwarf Iris for our rock gardens. We can have bloom from them throughout the Spring, beginning the last of February, with the fragrant purple flowers of *Iris reticulata*. The earliest dwarf bearded species come next: *I. pumila* variety *caerulea*, a light blue self; the rich purple *I. pumila* variety *atroviolacea*; and the small yellow Hungarian Iris, *I. flavissima*. The later blooming hybrids of *I. pumila* lengthen the season of the dwarf Iris until after the first buds of the tall bearded Iris are opening in the borders.

Some of the dwarf bearded Iris are remountants, and should be included in a collection for the rock garden. The remountants are of the greatest value for the South where their fall buds are not in danger of being nipped by the frost. Jean Siret, a reliable repeater with yellow flowers, blooms for the first time in March. The soft blues of the intermediate bicolor, Autumn King, appear in April with Blue Flax and *Veronica rupestris*, and again in early October with dwarf pink Asters.

There should be wide patches of the dainty native, *Iris cristata*, and a small clump of the rarer southern species, *I. verna*. *Iris cristata* blooms the second week in April and *I. verna* a little earlier—usually the last of March. *I. verna* is a deeper blue than the Crested Iris, and much more fragrant. Mrs. Wilder says that it is as sweet as a bunch of hothouse Violets. It is considered difficult to transplant, but that is probably because it is not given the acid soil that it is accustomed to in its native pine woods. The Japanese Roof Iris (*I. tectorum*) is another dwarf species that does well in the South. It blooms in April with *I. cristata*, and has the same flat, crested flowers. It is said to be hardy where its foliage is evergreen.

Our climate is a favorable one for Remount Tulips, most of which come from warm countries—Greece, Persia, Asia Minor—and require a thorough baking in Summer. Of the gay and

diverse dwarf species suited to the rock garden, *Tulipa kaufmanniana*, *T. clusiana* and *T. patens* are the easiest to grow. *T. kaufmanniana*, the Water-lily Tulip, blooms first. It is the earliest Tulip, coming in March with the dwarf Iris. The large, short-stemmed flowers are typically ivory, the petals marked with red on the outside; but there are white, primrose and red forms.

*T. clusiana*, the Lady Tulip, blooms the first of April, and lasts for a long time. It is one of the most permanent things in the garden, if it is left undisturbed. The slender buds, striped red and white like peppermint candy, never open until late in the day, and not at all on cloudy days, but this does not make them less charming. *T. patens* (*T. persica* in the catalogs), one of the last to bloom, is also one of the smallest. It has yellow flowers.

A good source for plants for the Mid-South is the North Carolina sandhills. The apparently fragile wild flowers that grow there in the burning sand can help us to solve the problem of dry summers. In "The Natural Gardens of North Carolina" Dr. Wells recommends several of them for rock gardens. The Sandhill Chickweed (*Alsinoopsis caroliniana*), a distinctive species with starry white flowers and thread-like foliage, and the Sandhill Spiderworts (*Cuthbertia graminea* and *C. rosea*), with their tufts of rose colored flowers and grassy leaves, are suitable for planting among rocks, and like an exposed, sunny situation.

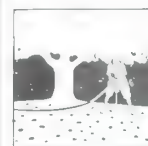
The Sandhill Moss Pink (*Phlox hentzii*), a distinctly southern species, is considered superior to *Phlox subulata*. Trailing Arbutus (*Epigaea repens*) is found among the Turkey Oaks on the sandhills, as well as beneath the conifers on mountain slopes. And still it is a difficult plant to cultivate, one worthy of the mettle of the most fastidious rock gardener. The common Pyxie Moss (*Pyxidanthra barbata*) grows in moist places; a smaller species (*P. brevifolia*), recently discovered by Dr. Wells, prefers a dry, exposed situation. It forms dense mats, changing from dark green to white in February, when it is in bloom, and to red when the seeds are formed. A rare plant, found only in a restricted area in the sandhills, it may prove difficult in the rock garden, but it is well worth a trial, and is already available from at least one nursery.

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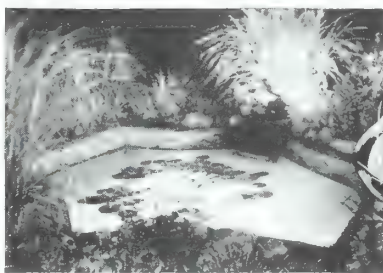


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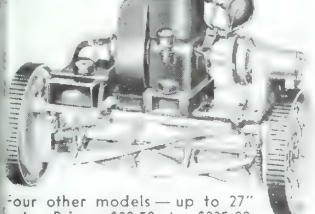
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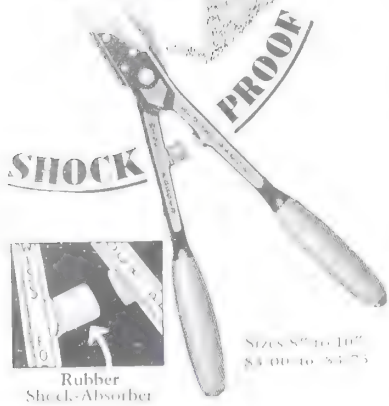
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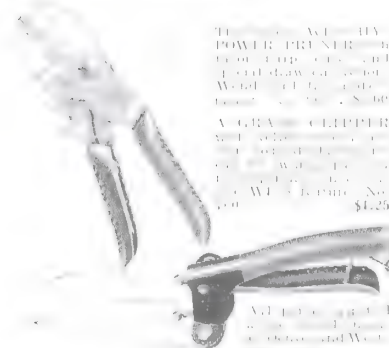


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## DROUGHT PLANTS IN THE ROCK GARDEN

By Stephen F. Hamblin

In a few places in our country, at the Pacific Northwest, on the coast of Maine, and on our mountain-top places where there is air humidity in Summer and the nights are cool and moist, even if there be no abundant rain, rock plants and alpine will thrive in the way that European writings describe. But at sea-level, near cities and across our plains, when August comes on, often with six long weeks of no rain and with dry air day and night, many rock plants wither away, and even if not killed outright are too weakened to survive the following Winter. Though we may not note their departure until the following Spring, they were "Summer killed" rather than "Winter killed." This fact is borne in upon us after even our short experience with rock gardening in this country.

### WATERING PROBLEMS

There are two solutions for these difficulties. The obvious one is to water the rock garden with the hose in dry Summer. But there are difficulties. First, following English tradition, it is not sporting to be seen in the rock garden squirting water upon the plants from the hose. It just is not done in this game, for this is a *natural* planting. And also, unless care is used, the man-by-the-day will squirt on the water as if he were flooding a lawn and wash the little plants right out of their pockets. I have found that squirting and sprinkling are not very good for the plants, as the thirsty hot rocks are just as dry the next day, and alpine sprinkled when you think of it seem no more able to withstand the Summer heat than those left to take their chance. The overhead watering does not seem to do much good.

Well, sub-irrigation, then. This does not show, so you can not be caught doing it, and water from below does make the roots work downward and thus dig down for the Summer heat, and the soil and under surface of the rocks are cool and moist. The equipment is not much—just some 2" tile laid under the soil a foot or so below the surface, or ordinary waterpipe that leaks badly, as when it has been split by frost. It is quite a game to get discarded waterpipe, fill it with water on cold nights, and let frost open the same for you.

This pipe can be bent and laid anywhere, so long as it is not visible, and when connected to your water system the water can be turned on slightly and allowed to leak away all night, at least once a week. This is the *tourbiere* treatment, and very effective, but it does take some piping, and uses quite a bit of water.

A further help in the use of water is some slight shade from the direct light of the sun. It is of no use to put most alpine under the shade of trees or buildings, for they soon become slender and weak, and are too wet after rain. Few rock plants thrive in real shade, unless you have woodland plants, and this is not a real rock garden.

We are advised in European writings to use a north slope, to lessen the thawing in Winter and keep the plants cool; the advice is also good in our hot Summers. The sun-rays strike at a longer angle on a north slope and the smallest irregularities of the ground make moving shadows. Thus the plant is open to the full light of the sky, and freely exposed to the wind, but the sun heat is somewhat tempered and the duration of the day's heat is shortened.

But supposing that you have no north slope, but your rock garden faces directly south; then the poor plants are sentenced to be baked in the heat. A cheese-cloth screen above them, as for tobacco plants, is effective but not ornamental. The stunt seems to be to place slabs of rock on end, and on the north side of these "Jason's teeth" the delicate Saxifrage grow well. This makes a queer cemetery effect, unless the rocks are placed cleverly, but the plants are living and not dead.

### PLANTS FOR DROUGHT

The other, and perhaps more sensible solution, is to plant those groups of herbs that will withstand great heat and drying. Some, as Rosemary and Lavender, are not harmed by our driest and hottest Summers, but cannot abide the wet of our cold Winters. Alpine from Spain, Greece and Asia Minor are more harmed by wet of Winter than heat of Summer, and all plants that survive heat and drought should have good surface drainage to turn away the wet of Winter. But some

(Continued on page 124)

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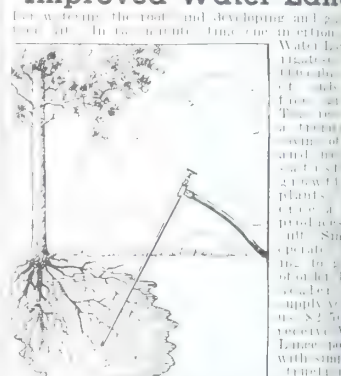


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## DROUGHT PLANTS IN THE ROCK GARDEN

(CONTINUED FROM PAGE 122)

species of Iberis, Phlox and Thyme are amphibious salamanders.

Certain groups of rock plants cannot just be put out on the dry hillside in much of our country and left to thrive and increase when there is little natural Summer rain. The famous trio of the rock garden, Saxifrage, Primula and Gentian, except in a few species each, cannot be put just anywhere in the sun and left to the care of nature. If all the plants of these three groups which I have planted on my sunny hill were to come back to life I would have the largest collection in the country; as it is I have a few discouraged clumps of the toughest kinds. I am starting again, on the north side of the hill, and there will be as many Stonehenge monoliths as I can drag hither, regardless of artistic effect. Most of these plants can be grown without hose watering, but it is going to take more ingenuity than I had anticipated.

Other groups that disappear in great heat and drought are many of the Campanulas, the greater part of the Sedums, many Potentillas, Hypericums, Arabis, Aethionemas, most of the dwarf species of Phlox, about all the dwarf Asters, and all the alpine that are classed as rare, expensive or difficult to grow. A plant that is really choice will look to you for help when Summer drought comes on. Some groups, as Sempervivum, the Cacti, and other succulents, may become quite shrunken and withered in Summer heat and begin to grow again when the fall rains revive them. But at the drought period, when we look for green foliage in our rock garden, they are wilted and dusty.

## FOR BLOOM IN A DESERT

We know from sad experience that our rock gardens can be real deserts in July and August, and many plants die at that time that survive the hazards of all the other months. It is not helpful to weep for what has died, but it will be of great service if all of us will make careful notes of the plants that can live and look happy right through the driest Summers, without any care after they are planted.

What can be planted out to die by drought and surprise you by going through the ordeal very happily? For rock gardens in central New England,

and thus in most places north of the Potomac and Ohio Rivers, I have found the following very drought resisting, suitable for dry farming in the rock garden.

## THYME VARIETIES

First of all come the Thymes—all the species and forms that you can get. Some are little flat mats, creeping close to the ground in a green or gray mat; others are little erect trees of a foot or so, as *T. hyemalis*, *T. nitidus* and *T. zygis*, like a dwarf Rosemary. There are tangled masses of billowy stems of *T. lanicaulis*, *T. odoratissimus*, *T. jankae*, *T. cimicinus* and *T. marschallianus*. These are excellent to hang down over rocks and make irregularities in flat places. Perhaps best are the true forms of *T. serpyllum* that make a low mat and form a carpet over the soil but a few inches high, in color from gray to silvery or golden, and in all the colors that green can have. All the mat-like kinds are very alike in habit of growth, but they may not all be forms of the usual *T. serpyllum*. Thymes grow altogether too well for the health of their neighbors, and rare things that have died from discouragement are soon buried by the willing Thyme.

Many other Mints are suitable for a rock garden, but many insist on some water or food, and either fry or freeze. My second choice after Thyme is the group variously called *Satureia*, *Micromeria* and *Calamintha*, for no two botanists or dealers are quite agreed which is which in this trio. They are tiny little evergreen bushes to a foot or so high, deciduous in very cold weather, with narrow fragrant foliage, in effect a Thyme imitating an Iberis. Long narrow spikes of little flowers in pale colors (lavender, pink or white) come from Midsummer to frost. They are the best of little rock shrubs, and survive anything except standing water in Winter.

The Sunrose (*Helianthemum*) seems to be sun-proof, for no heat or drought seems to affect its growth or flowers. There are many species but they are not hardy here, or difficult of culture. The "species" listed in catalogs and the named forms are all forms of the Common Sunrose (*Helianthemum*) (Continued on page 124)

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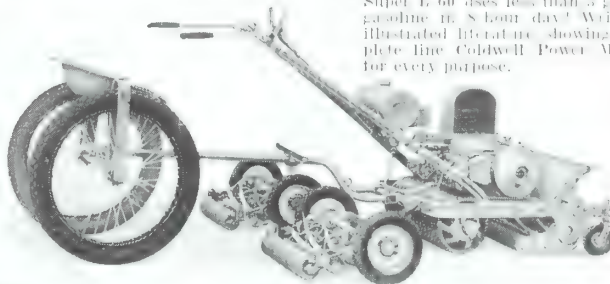
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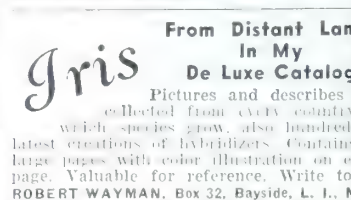
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## DROUGHT PLANTS IN THE ROCK GARDEN

(CONTINUED FROM PAGE 124)

choice seeds. The best cousins to this are the many species of *Phyteuma*; they are very eager to grow without food or water.

Our best native alpine for drought is Wineleaf Cinquefoil (*Potentilla tridentata*), born on our cool mountaintops but willing to thrive and spread even in hot and dry places. Extreme drought may cause the wine color to come early to its foliage, but the clump is growing at all times below the surface of the soil.

Finally, the Composites are mostly

a total loss in very dry rock gardens. I am surprised at how much food and moisture even *Aster alpinus* expects before it will grow well. None of the Asiatic dwarf Asters will live if you neglect them. The only two Composites that consort with the list here given are two native weeds of New England. Pine Aster (*A. linariifolius*) with little lavender flowers, and Golden Aster (*Chrysopsis falcata*) in yellow, of interest because they alone have withstood total neglect and bloom in late Summer very freely.

## HANDSOME HONEYSUCKLES

By Henry Teuscher

THE large genus *Lonicera*, comprising almost two hundred species, has so much to offer for the enrichment and beautification of our gardens that it deserves to be treated all by itself. In fact, with the possible exception of the Roses, there is no other genus of shrubby plants which contains such diversified forms suited for so many garden uses. There are tall and low shrubs, creepers and climbers, and both evergreen and deciduous forms; most of them have conspicuous and abundantly produced flowers, often powerfully fragrant, and their bright red or yellow fruits provide a second grand display later in the season.

That so few of them are known and appreciated is probably largely the fault of the Tatarian Honeysuckle (*Lonicera tatarica*) which is more frequently planted than any other and is the one of which most people think when the name "Honeysuckle" is mentioned. There is nothing wrong with this species, which is exceedingly beautiful if properly treated, but its great tolerance to all kinds of adverse conditions invites abuse, and abused it generally is. Planted as filler in the background of shrubberies where it is neglected, crowded and shaded, as one sees it so often, it flowers but little and is rarely an object of beauty. Consequently the very name "Honeysuckle" awakens a prejudice in many minds. It is to counteract this unjust bias and to restore to the Honeysuckles their rightful place in the garden that these lines are written.

Honeysuckles as a class like a rich, loamy soil and, if we want to see them

at their best, we must plant them in full sun but must not permit them to suffer from drought, which is their worst enemy.


Pruning should be done in the early spring and should consist in the cutting out of all old and overgrown shoots which do not flower satisfactorily. All dead wood should be removed at the same time. This type of pruning, if accompanied every second year by moderate feeding with old manure and bonemeal, will result in the constant production of young shoots from the base of the plant and will prevent the shrubs from getting bare at their lower parts, or "leggy", as the gardener says.

Old and neglected plants of most kinds of Honeysuckle can be readily rejuvenated by sawing them off close to the ground in early Spring and by feeding and watering them liberally at the same time. This drastic treatment will cause them to sprout anew from their roots and with the help of some judicious pruning and shaping afterwards they may be returned to usefulness and beauty within three years.

No clipping should be practiced on Honeysuckle bushes unless we wish to grow them as a formal hedge. *Lonicera tatarica* and several others lend themselves excellently to the formation of hedges; but if we use them in this manner, we must realize that all clipping is done at the cost of the ornamental flowers and fruits which then are produced only sparingly.

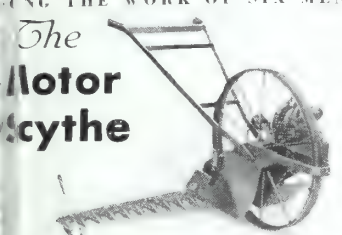
Seeds are an unsafe means of propagating Honeysuckles, since many varieties hybridize readily with each other

(Continued on page 126)



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## HANDSOME HONEYSUCKLES

(CONTINUED FROM PAGE 125)

and one can never be sure what the seedlings will be like. Cuttings may be either green summer-cuttings or dormant hardwood-cuttings.

Summer-cuttings, which are made in June, consist of side shoots or branchlets taken when they are about four inches long and still quite soft. They should be cut at their very base, as close as possible to the main stem but without taking a so-called "heel." The lowermost leaves and the growing tip are both removed, leaving only one or two pairs of leaves; one-third of the leaf blade of the remaining leaves may also be cut off. Gather the cuttings in the early morning, taking with you a moist piece of cheese-cloth in which they may be wrapped, so that not for a second will they be exposed to wilting. This is important. Do not put the cuttings in a pail with water to keep them fresh, since this renders them later susceptible to rot.

Those who have no greenhouse at their disposal can raise small amounts of cuttings by following the directions given below: Take a seedpan (6-7 inches diam.) and insert in the center a smaller pot (2½ inches diam.). Close the drainage hole of the center pot with a cork and fill it with water, but keep the drainage hole of the seedpan open. Put sand and peat in equal parts in the space between the two pots and insert the cuttings close to the rim of the inner pot. The water which seeps through the pores of this pot in the center keeps the rooting medium evenly moist. The whole arrangement should be covered with a bellglass to confine the air and to prevent the wilting of the cuttings. Progress of root formation may be observed by taking out the center pot with a twisting movement. In a sunny window the glass must be shaded with paper whenever the sun strikes it.

Toward late August the cuttings should be ready to be planted in small pots, in which they are to be left over Winter, either in a coldframe or in a cool basement. In the basement they must be watched that they get neither too dry nor too wet. In the Spring they should be planted out in the open ground.

Hardwood-cuttings, consisting of the ripened wood of the current season's growth, are gathered during the second half of September or as soon as the leaves begin to fall. They are cut into

sticks 5-6 inches long—the lower cut just below a node or leaf joint—and are tied up into small bundles. These bundles then are buried in moist sand, lying down or standing up, with about two inches of sand above them, either in the coldframe or in the open ground. In April they are uncovered and are lined out on beds outside where they should be planted about five inches apart, buried to the uppermost pair of buds. In the following Spring, those which have produced good growth may be removed to permanent quarters.

Coming now to the enumeration of the most desirable species, varieties and hybrids, I have to ask your forbearance for mentioning a number of kinds which are difficult to obtain. However, I can give the assurance that all of them are in cultivation in North America, if not in nurseries then in various arboreta and other plant collections. Since the propagation of Honeysuckles, as explained above, does not offer any great difficulties, anybody who really wants these varieties can get them. Besides, it is the public's demand which has to come first to create a market, before the general nursery trade can undertake to raise these plants in quantity.

The first Honeysuckles to flower in Spring are the two Chinese species, *L. Standishii* and *L. fragrantissima*. They open their sweetly fragrant, white or pinkish flowers as early as March and continue into April. Their red fruits ripen in June. Closely related and somewhat similar, they are distinguished by their habit of growth, which is more upright with *L. Standishii* and more spreading with *L. fragrantissima*. Either of them may reach a height of six feet or slightly more. South of New York they are half-evergreen. While they are hardy even north of New York City, they need protection in Massachusetts.

*L. Purpusii*, a hybrid between the two, is still more desirable, since it is very free-flowering and slightly harder than its parents.

Next in time of flowering is *L. gracilipes*, a native of Japan, which produces its pink or carmine flowers from April till May. The attractive scarlet berries, which hang on slender stalks, appear in June. Hardy in Massachusetts, this handsome variety deserves to be better known, since it may serve not

(Continued on page 125)

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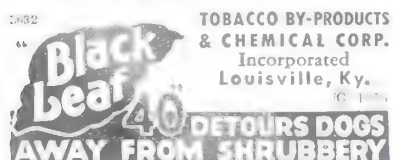
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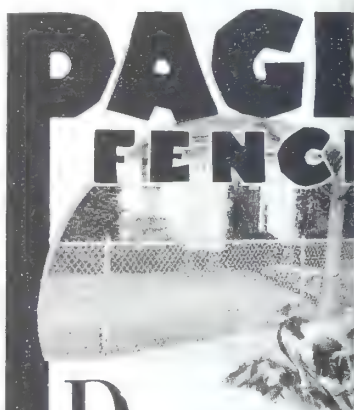
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## HANDSOME HONEYSUCKLES

(CONTINUED FROM PAGE 126)

only as an ornament but also for a very practical purpose. In small gardens where a few Cherry trees are planted, birds usually get most of the crop, but where Honeysuckles, which ripen their berries at the same time, are present, the birds prefer their fruits to the cherries and a fair portion of the cherry crop will be saved from their depredations.

*L. pyrenaica* is hardy not much farther north than New York City. It rarely reaches more than three feet in height, but is desirable for its pink-flushed, funnel-shaped flowers, which hang from slender stalks in May. The red fruits are produced in July.

From May till June flower the Tatarian Honeysuckle, *L. tatarica*, and its close relatives: *L. Morrowii* and *L. Korolkowii*. Their attractive red or sometimes yellow berries ripen during July and August.

*L. tatarica*, which may reach a height of nine or ten feet, is a native of southern Russia and the Altai Mountains. In North America it is hardy in the Province of Quebec, where it is a favorite hedge-plant. Its leaves are glabrous and its flowers do not change to yellow when they fade.

The most desirable varieties are: Var. *latifolia*, with large pink flowers; var. *sibirica*, with deep pink flowers; and var. *grandiflora*, with large white flowers.

*L. Morrowii*, a native of Japan, which rarely gets more than five or six feet tall, is characterized by its wide spreading habit of growth, its soft pubescent leaves, and its white flowers

which change to yellow before they fade. The var. *xanthocarpa*, with almost transparent yellow berries, looks attractive if planted between red-fruited forms of *L. tatarica*.

*L. bella*, a hybrid between *L. tatarica* and *L. Morrowii*, is intermediate in all its characters. Its flowers are pink but change to yellow, and its leaves are slightly hairy. Both flowers and red berries are produced in great profusion. In gardens it is frequently not recognized and is grown under the name *L. tatarica*.

The third species of this group, *L. Korolkowii*, is a native of Turkestan and is one of those which, although highly desirable, are still strangely rare in gardens. It may get as tall as ten or twelve feet, and its clear rosy-pink flowers, followed by bright red berries, are highly ornamental against the bluish-green foliage. It is hardy in Massachusetts.

Still handsomer is *L. amoena*, a hybrid between *L. Korolkowii* and *L. tatarica*. Especially in the var. *Arnoldiana*, it has all the desirable qualities of *L. Korolkowii* emphasized. It has white flowers with a beautiful pink flush and is one of the most floriferous and graceful of all Honeysuckles.

*L. Maackii*, which hails from Manchuria and Korea, is one of the hardiest as well as the tallest of the shrubby Honeysuckles, since it may easily reach a height of fifteen feet. Its most desirable variety is *erubescens* with fairly large, pink-flushed flowers in June and bright red berries in September and

(Continued on page 128)

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## HANDSOME HONEYSUCKLES

(CONTINUED FROM PAGE 127)

October. Even after the leaves have fallen the berries frequently are conspicuous on the branches. There is no other Honeysuckle which fruits that late in the season.

The closely related *L. deflexicalyx* from China and Tibet looks, in its foliage, like a smaller edition of *L. Maackii*. It rarely gets taller than six or eight feet and is much denser in its branching habit. Its handsome, brick-red, bead-like berries are produced in July and August. It is hardy as far north as Massachusetts.

Three other Asiatic Honeysuckles—*L. syringantha* var. *B. olta*, *L. spinosa* var. *Albertii*, and *L. tangutica*—are set apart from the rest by their low, partly prostrate habit of growth, their long, slender branches, and their narrow, almost Willow-like leaves. They may be displayed to best advantage in large rockeries, spreading over boulders or hanging down a steep embankment. Especially handsome is *L. syringantha* var. *Wolfii*, with its profusely produced, carmine-pink, sweetly fragrant flowers. *L. spinosa* var. *Albertii* has very narrow, bluish-green leaves and rosy-pink, fragrant flowers; while *L. tangutica*, with yellowish, pink-tinged flowers, is particularly attractive during July when it displays its pendulous scarlet berries. All three of these flowers during May and June and are hardy in Massachusetts.

*L. pileata* and *L. nitida*, both native of Western China, are classed as broad-leaved evergreens, and both are well worthy of a place in the garden.

The greatest attraction of *L. pileata*,

which forms a low spreading shrub, its amethyst-colored berries which are produced in September.

Still handsomer is *L. nitida*, small, roundish, shiny-green leaves, densely compact branching habit, one of the prettiest hedge plants can be found, but unfortunately, not truly hardy farther north than Carolina. In the vicinity of New York City it is killed to the ground every winter, but in spite of its tenderness it is well worth growing as a hedge. Its rootstock is sure to survive if the soil is hilled up slightly around it, and it never fails in the Spring to send up again its singularly handsome young shoots.

Besides these shrubby species there are also quite a few high climbing species of this variable genus, which are ideally suited for the covering of arbor. I remember from my childhood such arbor in my grandfather's garden which was entirely overgrown by *Lonicera periclymenum*, the Woodbine. Of course, I did not know its name then, but I remember vividly the long-necked, pale-yellow flowers, which especially towards evening exhale almost overpowering fragrance. I used to watch the large moths insert their long beaks for a refreshing drink, hovering free in the air; and when I picked one of the flowers and sniffed its base, I discovered that it contained indeed, a drop of very sweet nectar. On summer evenings this arbor was the gathering place of the family, there never was a lovelier and more comfortable spot on earth.



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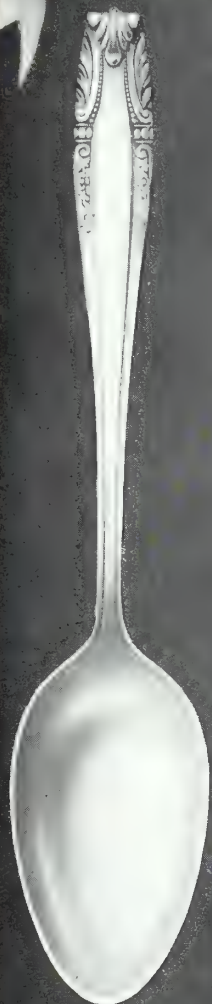


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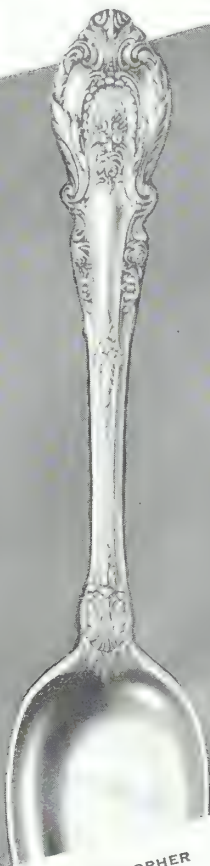
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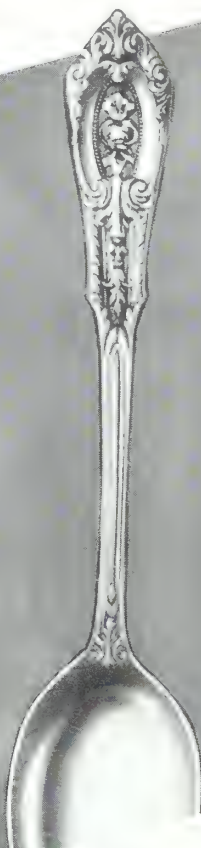
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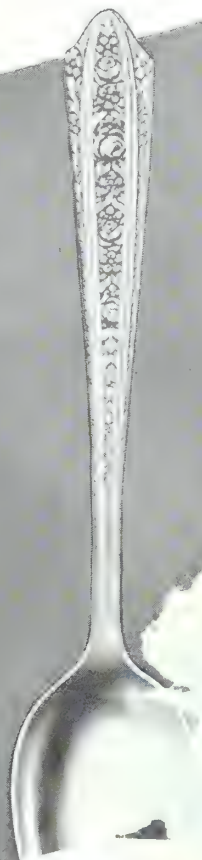
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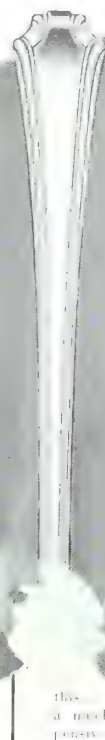
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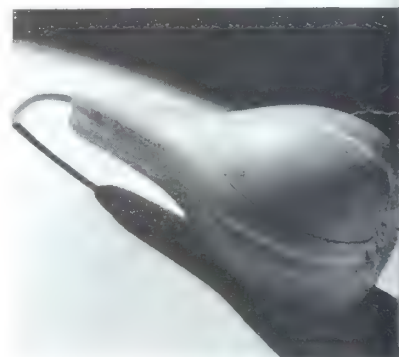


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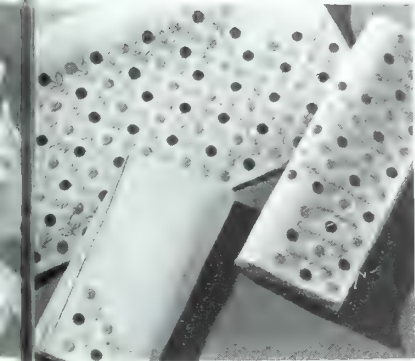
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You'll undoubtedly be a step ahead with such a rug on your floor. It's a very lovely all-purpose design with both a modern and an old-fashioned flavor. Worked in 2 shades of white in raised wool on a mercerized jersey background. Can be washed; and will withstand the ravages of a vacuum cleaner. \$16.50 Laura Copenhagen, Rosemont, Marion, Va.

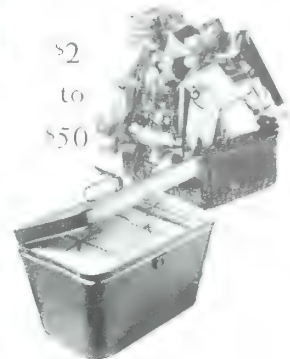


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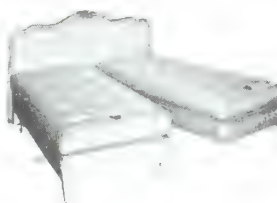
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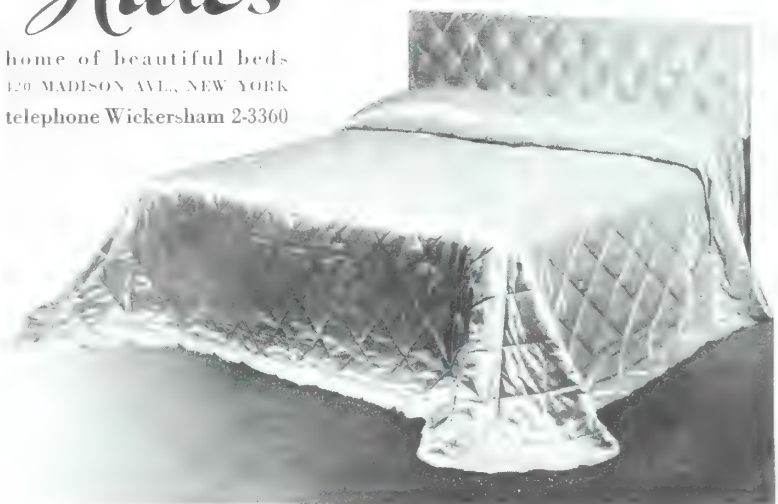
Ask your mother how quickly taut nerves unknot . . . how surely soothing, relaxing sleep follows . . . on a Simmons Beautyrest. Beautyrest Twins are twin beds, treated decoratively as a unit . . . an acknowledgment of the growing importance of the traditional in home furnishings. They are . . . if you so prefer . . . an unforgettably comfortable double bed. And because each twin is a Simmons Beautyrest . . . they give you the world's most luxurious sleep at a price so modest you can surely afford Beautyrest Twins for your new home! Beautyrest mattress . . . custom-built, as firm or soft as you desire, from \$39.50. Box Springs (to match) \$39.50. Head Boards (in period or modern designs)

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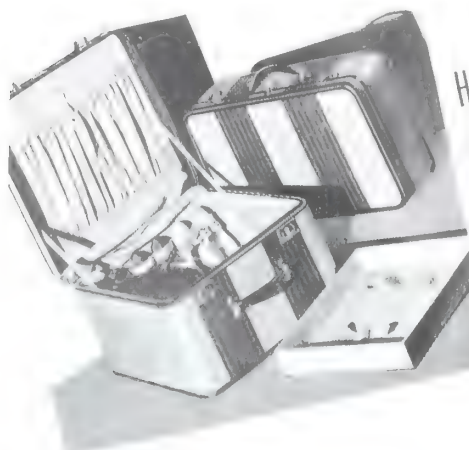
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# SHOPPING AROUND

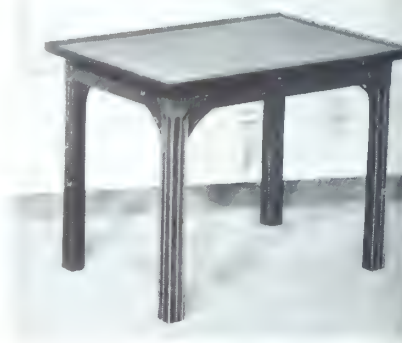
Stock up with a good stock pot, and you'll never regret it. The one pictured holds 4 quarts and costs \$8.10; but there are other sizes going up to a capacity of 18 quarts for \$25.50. They are all of solid copper with brass handles, superbly made, and undoubtedly good for a lifetime. They come from Bazar Francaise, 666 6th Avenue, New York.



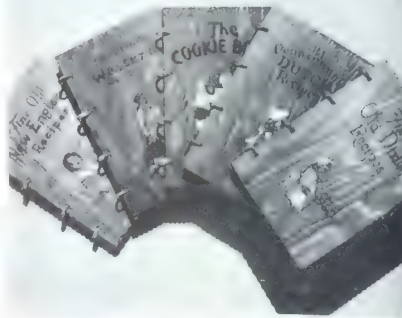
Here's a timely idea for a wedding gift. The 15 jewel 8 day clock is blessed with a fine Swiss movement. Then both the thermometer in the center and the barometer at right add considerably to its thorough usefulness. Entire combination is gift, and measures about 8 inches in width, \$75.00 from Marcus & Co., 671 Fifth Avenue, New York.



No matter how many coffee tables the bride gets for wedding presents, be sure she'll treasure this one. Not only simple and sturdy, but in a very good Chinese Chippendale design around 1750. Finger-print legs have fretwork bracket corners. Top 18 by 26 inches, height 20 inches, \$20.25. Biggs Antique Co., 434 East Franklin St., Richmond, Va.



Boon to brides—especially if they're green in culinary knowledge. Recipes from the West, the old South and New England, also a special cookie book, form this little group of gratifying information. Pine covered, and loose-leaf so that special recipes may be added. \$1.25 apiece, or \$5.00 for the set. From Neiman-Marcus Co., Dallas, Texas.



**READY** for the matrimonial flight. Two little love birds seem to have nested very comfortably on these place cards for use at the wedding breakfast or reception. Stamped in silver on a silver bordered parchment card in an original and inspiring place card design. They cost \$7.75 the dozen, from Dempsey & Carroll, 556 Madison Avenue, New York.





# Smart Time is Important

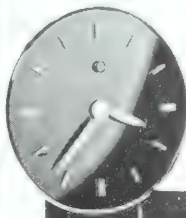
That's why **ANDRE KOSTELANETZ**,  
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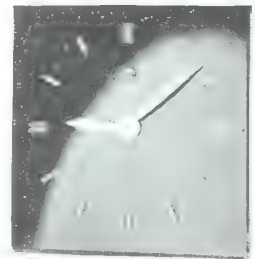
Scores and orchestrations for Mr. Kostelanetz' popular radio programs must be timed to the split second. He has to have a clock he can depend upon. The clock on his piano is the handsome new G-E Brevet. It's always correct to the second. Price \$7.95.



This G-E clock, on his entrance table helps him keep appointments on time. The G-E Festasy lends decorative charm to any room scheme. Price \$5.95.



Noisy ticking clocks are a nuisance. This one on Mr. Kostelanetz' library table never talks out loud to disturb him or his guests. It's the new blue and white G-E Festasy. Price \$5.95.



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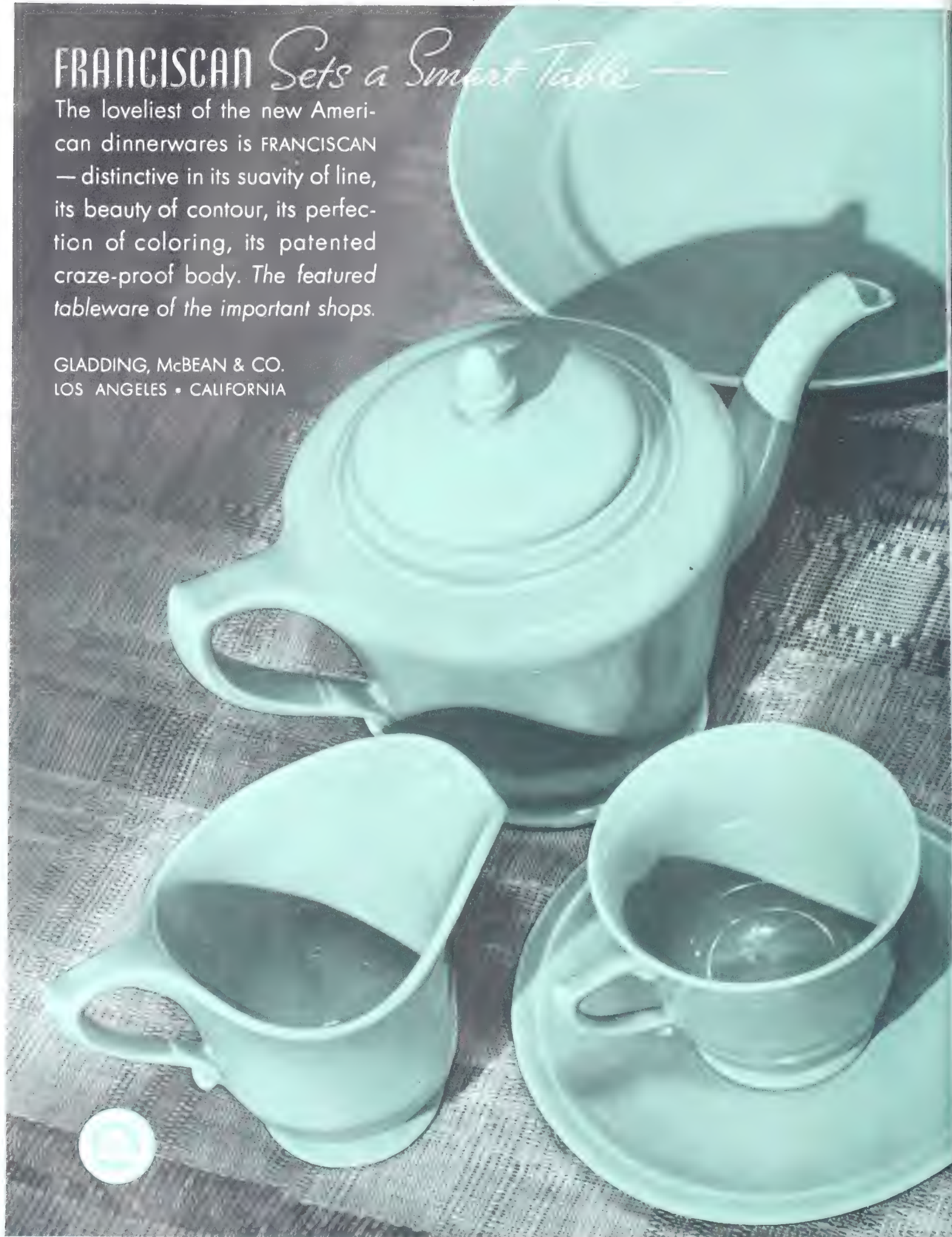
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# HOUSE & GARDEN

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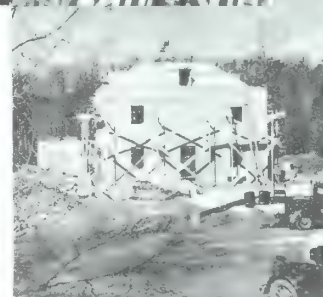
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House & Garden's Ideal House at Scarsdale, New York, is under way

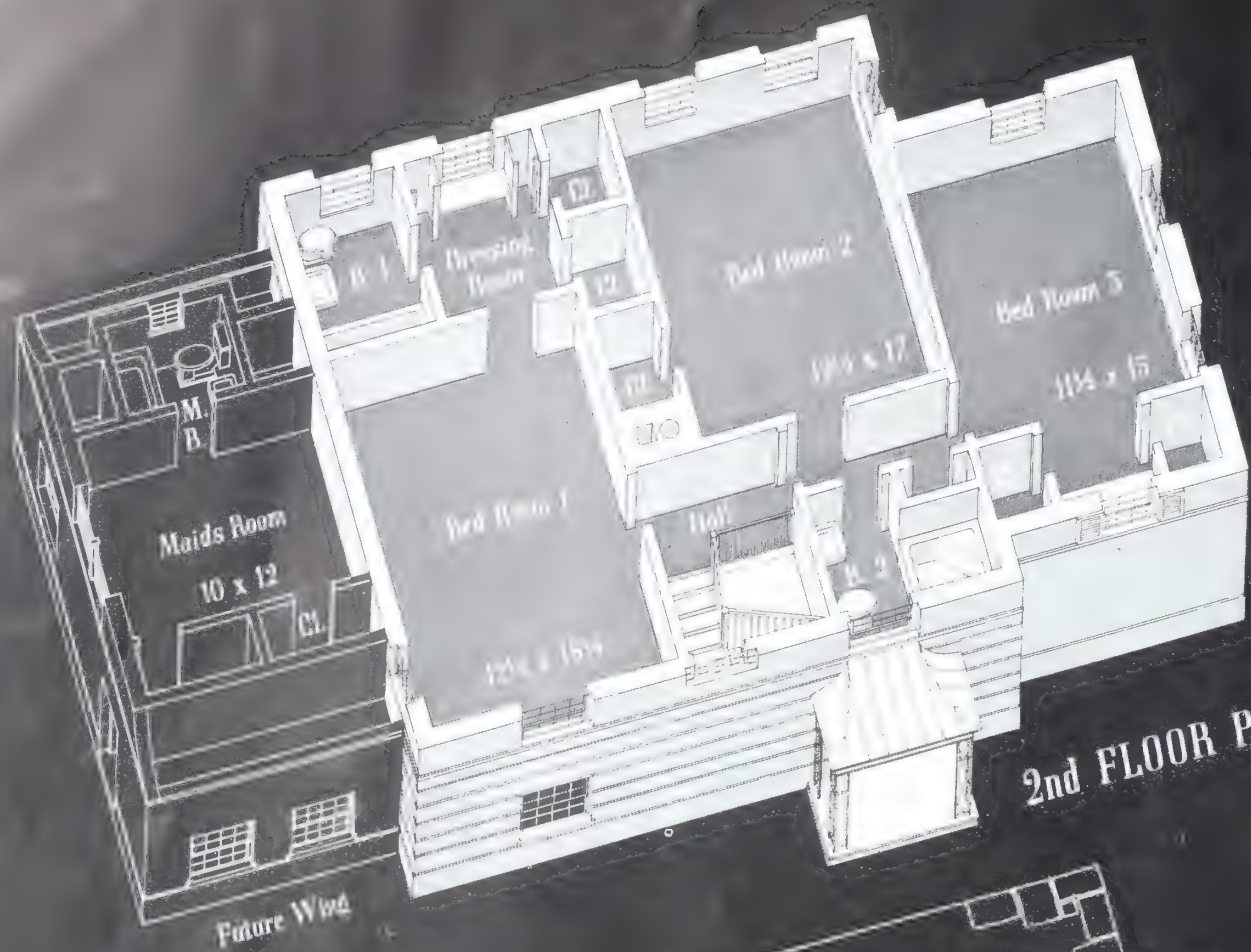
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2nd FLOOR PLAN



1st FLOOR PLAN

# HOUSE & GARDEN'S BRIDE'S HOUSE



# THREE HOUSES FOR TWO

The Editor of *House & Garden* painted imaginary portraits of three young couples and called upon three designers to create a suitable small home for each of them

**H**OUSE & GARDEN presents "Houses for Two". Upon one basic floor plan, sketched for you on the opposite page, Benson Eschenbach, architect, has designed three houses—Regency, Pennsylvania Dutch Colonial, and Modern. Not only are these outstanding small houses for any young couple, but they may be expanded to meet the needs of future years.

Each has also been decorated, in a manner appropriate to its architectural style, by the New York firm of Bello, Incorporated. The entire home furnishings noted in these pages are available through department stores or decorators throughout the country. The landscaping, too, has been planned by Miss Louise Payson.

And now for the word portraits that the Editor of *House & Garden* gave to the collaborating designers, as inspiration for the Houses for Two. Substitute your own geography, your own temperament, in their stead.



NO. 1—REGENCY



NO. 2—DUTCH COLONIAL



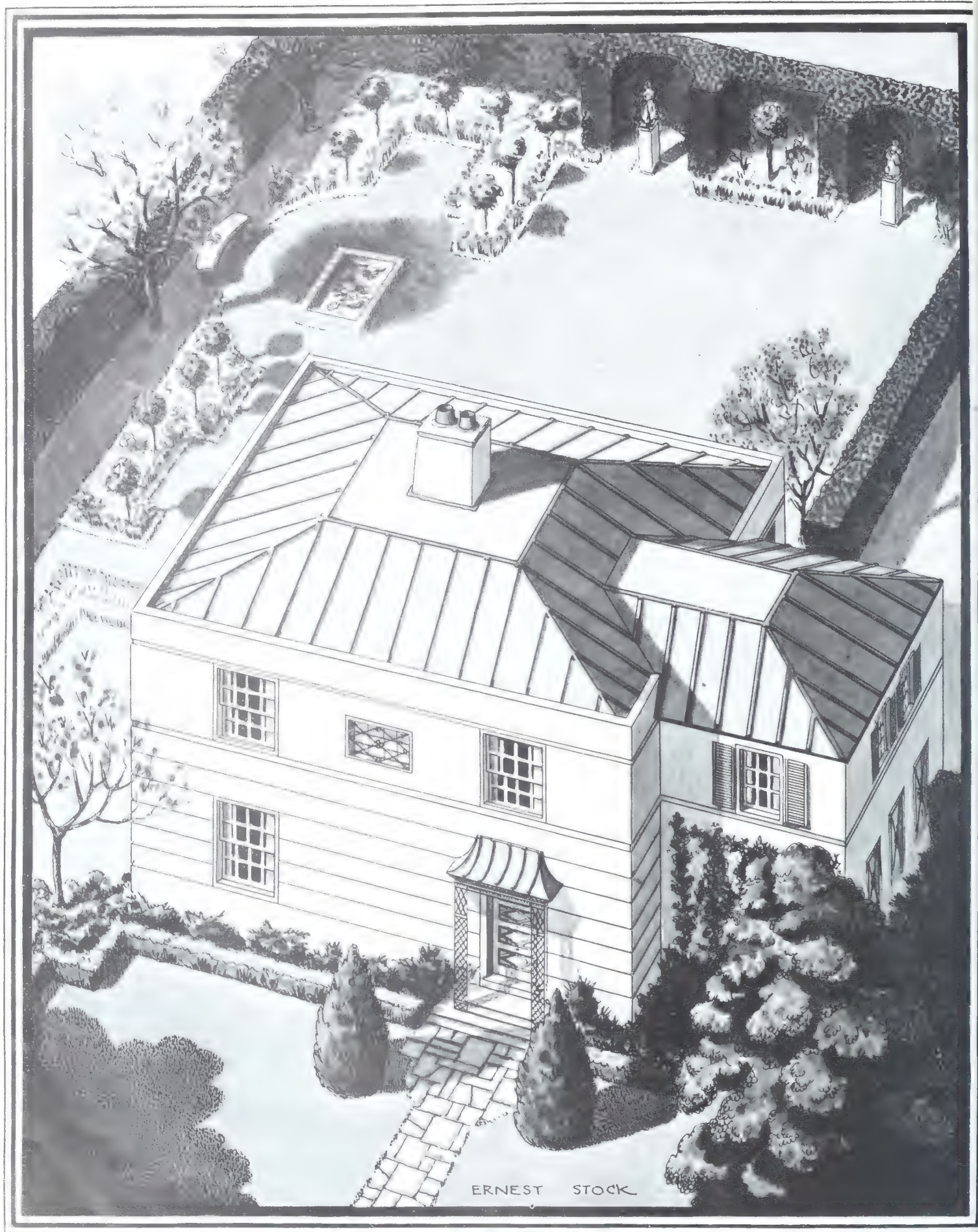
NO. 3—MODERN

**R**EGENCY. Mary Sue wore a pink ruffled dress to a Georgia Tech prom and that caught Pete's eye first, though both declare now that it must have been fate. Pete, a Texas boy, gave Mary Sue his grandmother's amethyst engagement ring, and the wedding was Atlanta's headline social event. Mary Sue wore her own grandmother's wedding dress, tiny waist and all. After the honeymoon, Pete carried her over the threshold of their Regency house. And when the mockingbirds sing outside it, Pete says "I put 'm there for you, honey". He may have, at that.

**D**UTCH COLONIAL. Katrine—one of six romping children of a Pennsylvania family—is rather a Junoesque bride, with high color and a hearty laugh for John's dry Vermont humor. She keeps their new Dutch type house speckless—even the terrier slinks off the bed when he hears her coming. John brings all his business friends home to dinner, and though the invasion may be unexpected, Katrine always turns out a banquet. Both putter in the garden. Though they're always having family parties, they prefer their own evening icebox raids.

**M**ODERN. Janice left a good position with a Chicago publishing house to marry Ted—without regrets, however, since she now has time to work on the Great American Novel. They started out on their wedding trip in Ted's convertible, the top down, with no idea of destination. Both were pleased when it turned out to be Mexico . . . Ted, a progressive with red hair, is as proud of their Modern house as he is of his budding law practice, though his mother doesn't know what to make of all that glass. Janice can discuss world affairs as well as Ted, but they never fight—only arbitrate.





HOUSE NO. 1

## REGENCY

The Regency style provides an excellent precedent for small house design, its classic simplicity affording a certain elegance and formality without the need for embellishments which would be inappropriate to an essentially intimate composition. Four different color schemes for this house may be found on page 73 of Section I, in the article entitled "Beauty Treatments"



## Garden for the REGENCY HOUSE



IN DESIGNING the garden for House No. 1 the landscape architect, Miss Louise Payson, has assumed that the 75' x 100' plot is situated on a corner, thus making possible a side-street entrance to the garage court. Under such circumstances it becomes especially important to develop adequate privacy for the living parts of the grounds without cluttering them up by over-planting. At the same time, there must be a sane proportion between the trees, shrubs and flowers, with enough of the latter to provide that generosity of color which is so important in the lasting satisfaction of any garden, small or large.

The entire property is bounded by Privet—the dwarfish species *lodense* across the front as far as the corner flower beds, and the taller *Ibodium* Privet the rest of the way. Two Elms mark the front corners of the plot, with a pair of Goldenrain Trees just back of them and, toward the rear, two Chinese Flowering Crabs on one side and Honey Locusts on the other. Under all these trees flowering shrubs of several kinds are used, extending along the front foundation wall to the entrance door which is marked with two upright Yews.

The area for outdoor living is necessarily limited, but nevertheless it provides a paved rear terrace, an open lawn and a pool and seat at one side, with flower beds so disposed as to point up the general inclosure acceptably. Division between the garage court and the garden is doubly effected by a closed fence on the inside of which is a long bed of Polyantha Roses.

As shown here, the house appears in its eventual form, after the wing balancing the garage has been added. While in its

first form (without this wing), the only landscaping change would be to extend the front foundation planting back along the side of the house, keeping in lawn the area which later will be covered by the wing.

Of course, the ideal way of carrying out this landscaping is to do the whole job in one fell swoop, so to speak. But where the budget is limited, or in the event of any other circumstance which makes such a course impracticable, the work can be done more or less piecemeal and still make a pleasant impression even in its first-year stage. On the basis of distributing the whole thing over a period of three years, here is the way to go about it:

*First year:* Put in the eight boundary trees, the front foundation planting, the boundary hedges, the terrace, the front and rear lawns, and the Rose border between garage court and the lawn.

*Second year:* The shrubbery at both sides of the front lawn and the dwarf Privet edging for it. Also the rest of the rear flower beds and as much as possible of the remaining shrubbery.

*Third year:* The pool, the garage court fence, the ornaments in the bays of the rear hedge, the seat, and all the planting not already completed. Included in this last will probably be the under-planting between the hedge and the garage and around the garage court.

The drawing on this page portrays the general effect of the finished landscaping. We shall be very glad to furnish upon request such added details of plant materials and quantities as may be desired.





**THE LIVING ROOM.** The decorations of the Regency living room have captured the elegance and serene Classic air typical of this style. Use of a string cornice, and painting the section from molding up and across the ceiling a darker value than the walls create an uncertain ceiling height very helpful in a low room and essential in an interior of this period.

Wall hangings of a creamy white sheer material form a soft, rich background. As these are attached with rosettes, they can be easily removed and cleaned. Another decorative feature of the background is arched niches lined with marbled paper, burgundy and white. Ceiling and rug are gray. The upholstery fabrics are burgundy satin, a blue and mulberry stripe and white leather.

The sketch at the left shows the comfortable seating furniture at one end of the room. At the other end is the dining group shown on the opposite page.

## THE REGENCY HOUSE INTERIORS





**BEDROOM NO. 2.** The illusion of a decorative canopied ceiling is achieved in this bedroom by means of striped wall paper in pink, mauve, silver and blue. The stripes run at right angles to each wall, mitred towards the center and continued onto the walls to form a scalloped valance. Panels of the paper on each side of the bed give a smart effect of curtains.

Walls are painted the palest pink of the paper. The textured rug, in a dark plum shade, provides a rich background for the deep blues of the chair coverings, the white bedspread and the very gay bed valance made of deep bullion fringe in all the colors of the wall paper. Soft cotton cord swags effectively decorate the large wall space over the beds.



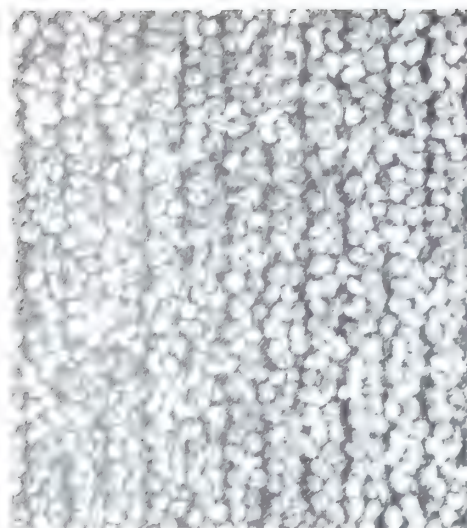
**BEDROOM NO. 1.** An unusually graceful curtain treatment is a feature of the Regency master bedroom. Swags of dark blue satin swirled over a crystal pole drape the windows and continue on over the bed wall where they are looped through crystal rings to suggest a canopy.

Twin beds joined to a single back give the appearance of one wide bed. Two glass panels beginning at the bed edge and meeting the window trim open up this side of the room. The painted wreaths on the bed wall are a light gold shade. Wall paper is pale green, this color being repeated in the bedspread and in the striped taffeta chair seats. A deeply textured rug echoes the dark blue of the satin valances.





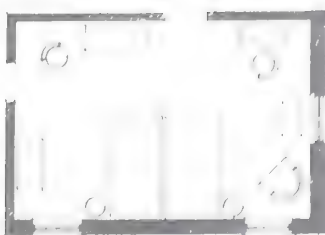
**Living Room Number 1** Two persons seated on each side of the fireplace, which is topped by a picture in blue and red. A table with a white cloth is set on the opposite wall. A large white pool. The lounge is backed by a white wall. Two chairs flank the fireplace on the right end. Two white chairs in the room. The room is in a modern style.



1. Pebbled in blue, a rug that echoes the color of the walls and the applied ivory color.



2. Walls are draped with self-striped ivory sheer. The same is used for curtains and draperies.



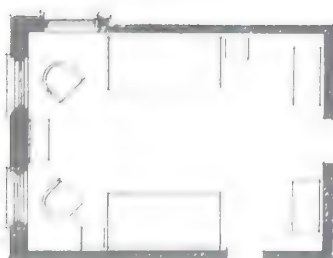
**Bedroom Number 1** A double bed with two single beds on hinges with a night table at each side. A secretary, two chairs in striped fabric, and a low chest are opposite the bed. On the third wall, an armchair in blue and a small occasional table; on the fourth, a high chest. The wall behind the bed is draped with blue and white stripes on a coral red background.



3. Hill & Dale, restored in royal blue that is a deep purple color when pulled on.



4. WALLPAPER. A soft pale green washable wall covering, one of the color keys of the room.



**Bedroom Number 2** Two-piece bed, two opposite walls, night table at alternate end. A large white cloth with multi-colored fringe. Large white ropes hang in loops over the bed. A high bookcase stands between the windows at one end of the room, armchairs at each side covered with a pebbly blue material. Wall-papered and patterned of the window and bed.



5. A heavy texture in deep plum furnishes an interesting background for the room scheme.

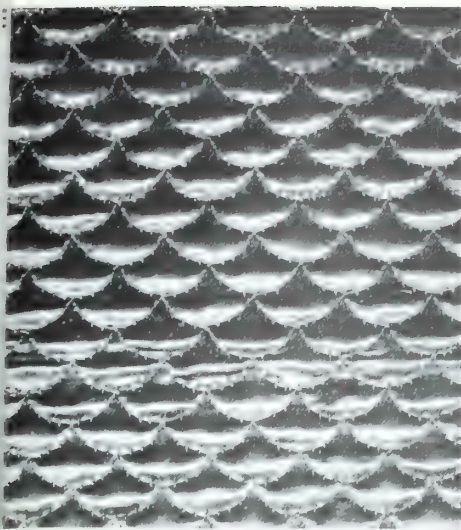


6. CEILING uses a striped paper in pink, mauve, silver and blue. Walls match the palest pink.



# REGENCY DECORATIVE SCHEMES





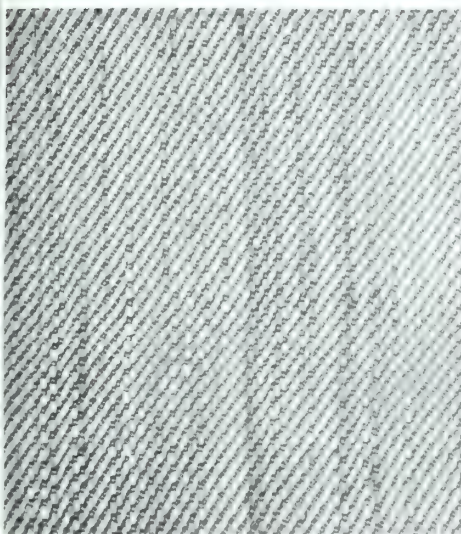
UPHOLSTERY. Quilted burgundy satin is effectively used for the sofa and fireside chair.



UPHOLSTERY. A textured stripe in old blue and mulberry covers the love seat as a room accent.



UPHOLSTERY. The gay little pout, round and squat, uses a modern white velvet-like fur.



THE BEDSPREAD, a heavy textured fabric in pale green, matches the striped upholstery.



UPHOLSTERY. A striped taffeta, blending from deep green to white, covers two side chairs.



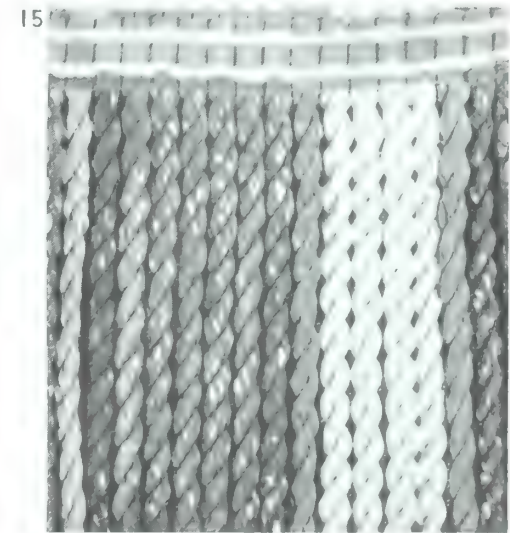
CURTAINS of Candyfuff, an antique nylon in soft ivory, are bound with bright green satin.



UPHOLSTERY. Two armchairs are in a blue pebbly fabric, matching the paper of the wall.

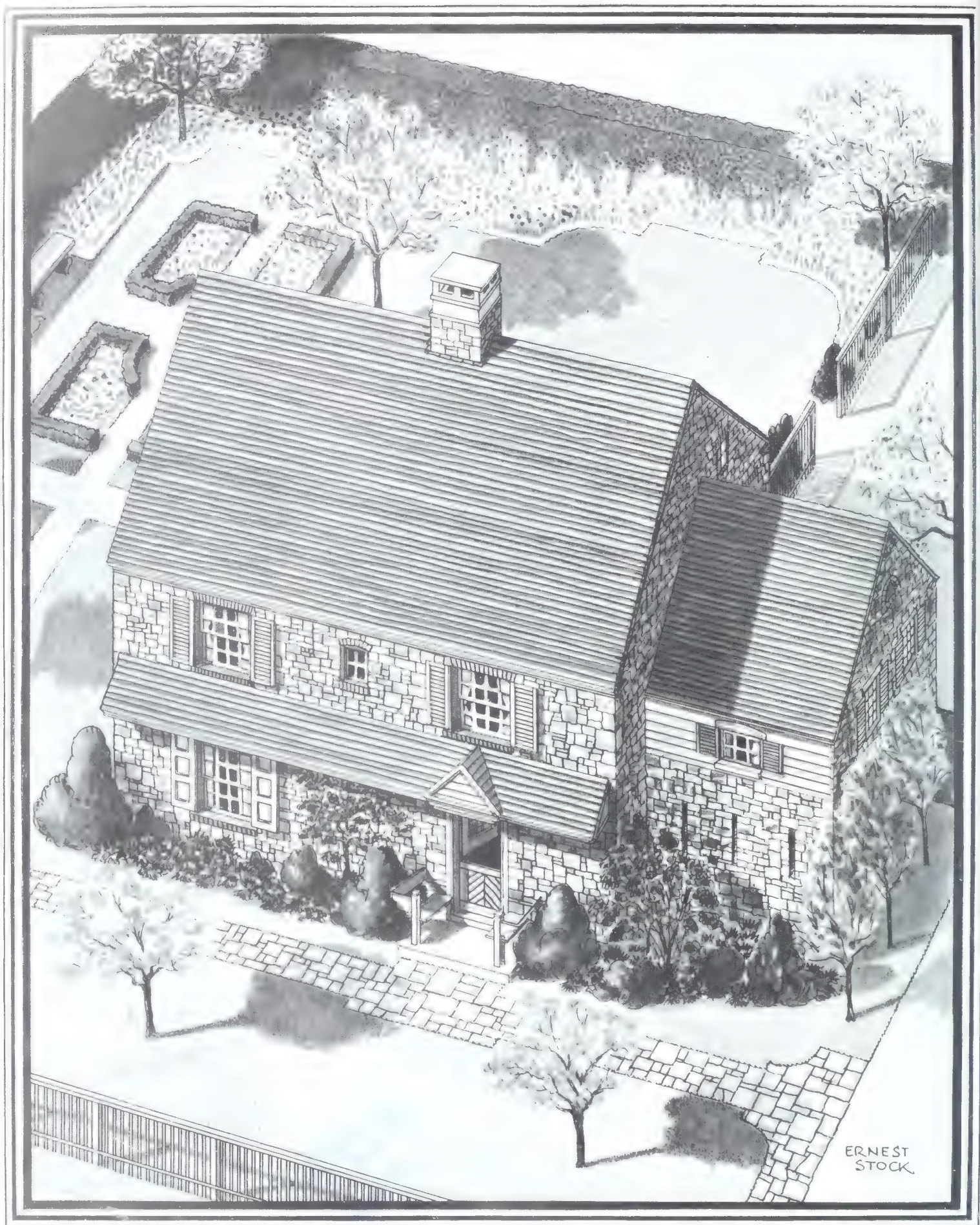


MUSHRM. White chevron has a box-piping valance finished with multi-colored fringe.



BEDSPREAD. Fringe is of bullion, using the wallpaper color—pink, mauve, silver, blue.





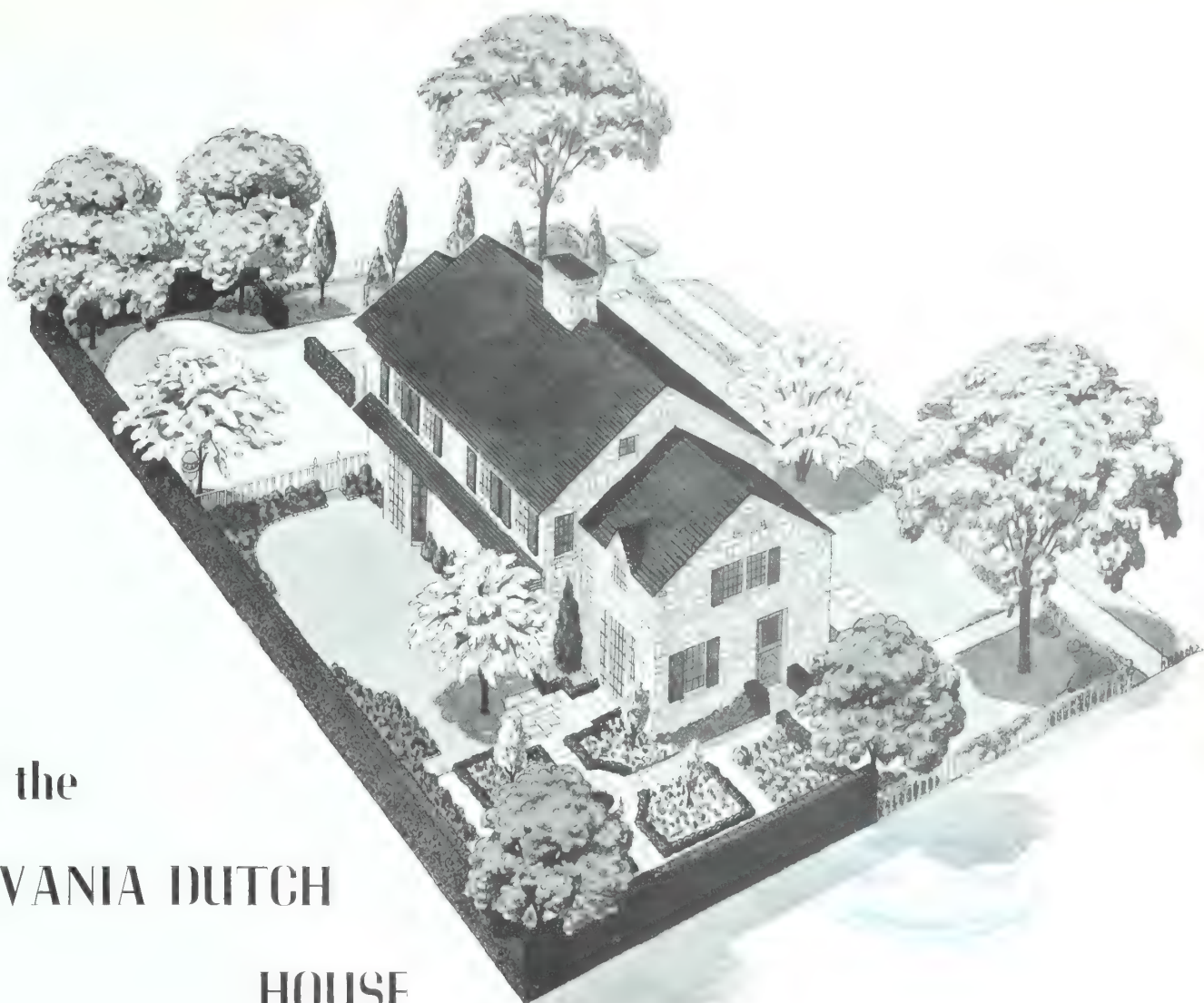
HOUSE NO. 2

## DUTCH COLONIAL

Built of stone, this interpretation of the House for Two is strongly reminiscent of the sturdy, comfortable homes built by the vigorous colonists who settled in Pennsylvania and the Hudson Valley. Shingles or clapboard might be used as alternative materials for the exterior walls, especially if the house were to be built in a locality where good stone is not readily available



## Garden of the PENNSYLVANIA DUTCH HOUSE



FOR the Pennsylvania Dutch house Miss Payson has developed a planting designed for a plot with 100 feet of frontage and a depth of 75 feet. This permits a somewhat freer treatment of the side areas but curtails the space to the rear of the house.

As in the Regency House planting, Elms are used at the two front corners, but the rest of the tree arrangement is quite different. Thus, in the rear corner of the garden side (the immediate foreground of the drawing on this page) there is a Flowering Dogwood, with another of the same species between it and the front Elm. A Flowering Crab marks the garage side of the little formal garden, and another of this species stands in the rear corner of the garage court, next to the dividing picket fence. The two trees on the far side of the court are both Chinese Scholar-trees. The first choice for small trees to flank the entrance driveway would be dwarf Pears, though, if preferred, Cedars could be used here as indicated in the drawing.

For a front foundation planting Japanese Yew, Lilacs, Ink-berry and White-Flowering Quince have been selected. Yews, too, are under the Elms along with Beautybush and Bush Honey-suckle. A picket fence separates the plot from the street and is continued down both side property lines to a junction with the Ibolium Privet hedge which forms the rest of the boundaries. A paved walk leads to the front entrance and continues past it to the path which, at right angles, carries back to the garden proper. Here, as elsewhere in the plan, are found that directness and simplicity which the architectural style of the house suggests.

With a stone house of this character it is especially fitting

that stone be under foot as well as in the walls. Thus, we find the paved walks and central circle of the little formal garden, and the short connecting terrace which helps to tie the scheme to the house itself. In the center of each of the four beds is a Syringa Ellen Willmott trained in tree form, the other plants in these areas being Arctic Chrysanthemums, Gas Plants and single white Peonies.

The more informal garden around the borders of the lawn contains Flowering Plums, Persian Lilacs, Siberian Iris, Single Peonies, Yuccas and Rose Daphne.

As in both the Regency and Modern designs, the house is shown in its completed form. In the first stage, without the wing, the area here occupied by the wing would be kept in lawn, merely moving its present foundation planting back against the main body of the house.

If it should be decided to spread the execution of the landscaping over a period of three years, we suggest that it be carried out on approximately the following schedule:

*First year:* Plant the larger trees around the property boundaries. Install the front and side boundary picket fences. Plant the Privet hedges to complete the enclosure. Put in the front foundation planting and the Flowering Crab beside the rear terrace.

*Second year:* Side foundation plantings, fence between court and lawn, small trees flanking driveway, and border planting around lawn and formal garden.

*Third year:* Formal garden, rear dividing fence between court and lawn, and the rest of the details.





**THE LIVING ROOM.** These views of the living room in the Dutch Colonial house show the livable arrangement and very comfortable character of the furniture used. On the rug are the pieces used in the living portion of the room, the dining and entrance ends revealing the wide planked wood floor so typical of Colonial interiors. The fireplace wall is paneled in pine, painted blue to match the blue satin valances. This treatment gives importance to the background besides furnishing a warm contrast to the other off-white walls.

The color scheme is old blue, cedar, natural and white. Flowered chintz in these colors covers the Lawson sofa and chair. The barrel chair is in white leather, the love seat in a cedar rough-textured fabric.

Sketched right is the decorative window treatment—sheer white voile curtains under a graceful blue satin valance trimmed with long tassels.

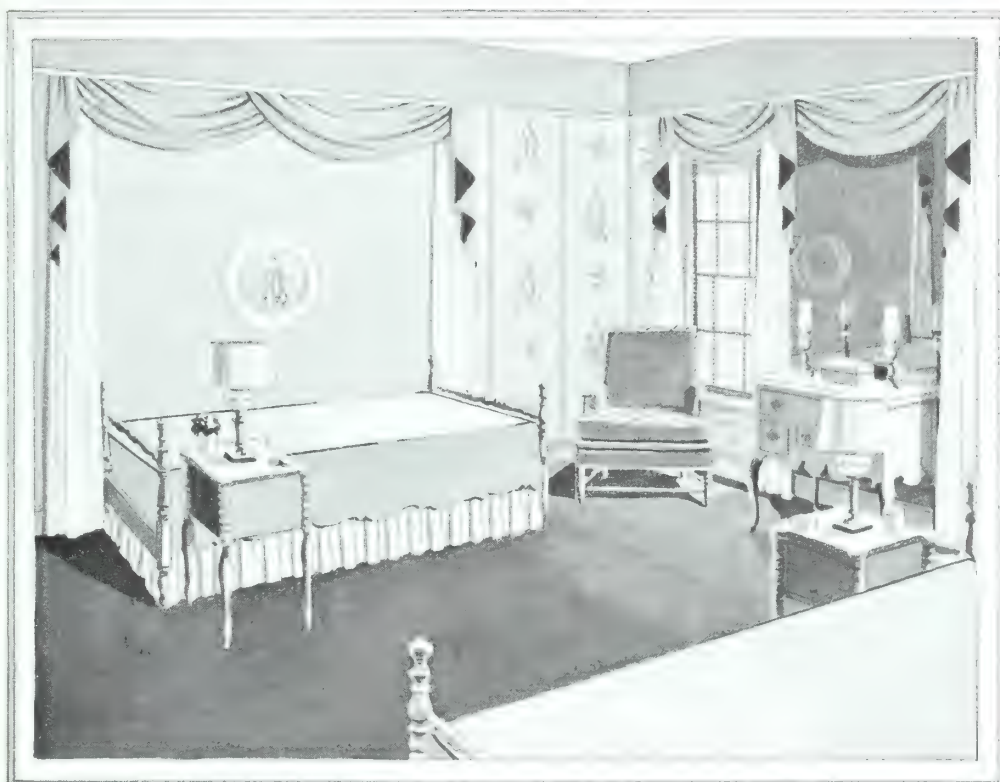


**IN THE DUTCH COLONIAL HOUSE**



**BEDROOM NO. 1.** The master bedroom is packed full of fresh decorating ideas. First of all, there's an unusually smart color scheme—various tones of dusty peach combined with warm browns and some scattered white accents. The use of wall paper on the ceiling is a gay note and important in this case as it is the only design found in the room. The pattern is a little crisp medallion design in white and peach on a pale peach ground.

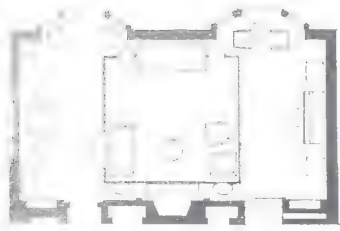
Walls are peach, a lighter tone than the plain quilted chintz used for curtains and bedspread. Crisp organdie in a rich dark brown trimmed with white fringe makes the glass curtain and bed tester. These brown tones are repeated in the deep-pile broadloom rug and in the rough-textured fabric covering the arm chair. The accessories used in this room are in peach, brown and white shades.



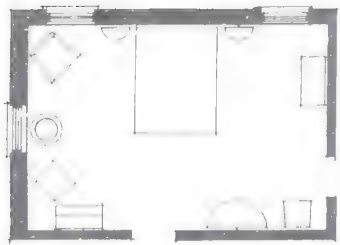
**BEDROOM NO. 2.** Charming-ly designed wall paper showing John Paul Jones in gray on a powder blue ground is used ingeniously in the guest room scheme. The room is entirely papered except for panels back of each bed. These are painted the blue of the paper and framed with lengths of crisp white piqué and swags of gray chintz lined in cherry red. Most interesting is the decoration of these panels—a medallion taken from the wall paper and framed in a wide white mat.

Curtains and bed valances are white piqué; the tailored bedspreads gray chintz. Warm contrast is furnished by the cherry red rug.

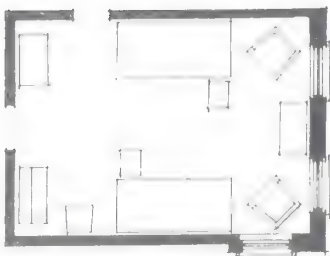




**Living Room** In one bay (opposite the fireplace) are two wing chairs, in rust; in the other, a desk and two straight chairs in off-white leather. A chair covered to match the sofa on the opposite wall, a love seat in cedar, a leather barrel chair, a coffee table are at the fireside. Four dining chairs use a blue and white stripe. The piano chair is in cedar.



**Bedroom Number 1** A tester bed, night tables at each side, fits between two windows. The quilted chintz spread matches the draperies. Opposite the bed are two small chairs, a semicircular chest with mirror, a secretary. At one end of the room are a two-tiered dumbwaiter, a comfortable armchair, a reading lamp. At the opposite end, a high chest



**Bedroom Number 2** Two single beds are used on facing walls. Bedspreads are gray with cherry welting. A small dressing table and two armchairs in red occupy the third wall; a desk with hanging shelf and a high chest, the fourth. The ceiling matches the lightest gray of the nautical paper. Draperies, white piqué; valances, gray chintz lined with red



1 THE RUG. Natural-colored, heavily looped and fringed, furnishes a fresh, light background



2 VALANCE. Window valance is antique satin in warm old blue used with sheer glass curtains



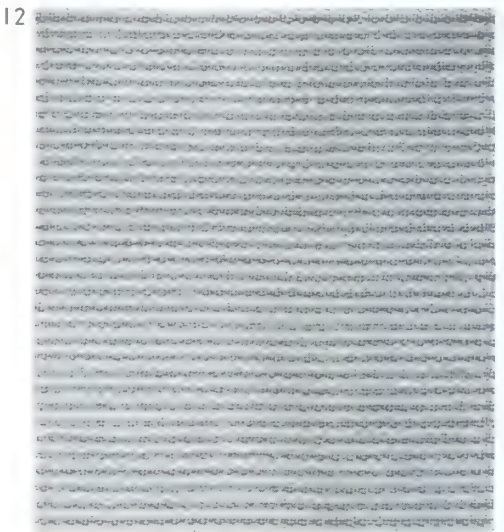
6 RUG. A deep piled broadloom in rich Chipendale brown blends well with the accessories



7 CURTAINS and bed valance of a crisp organdie with white fringe match the brown of the rug



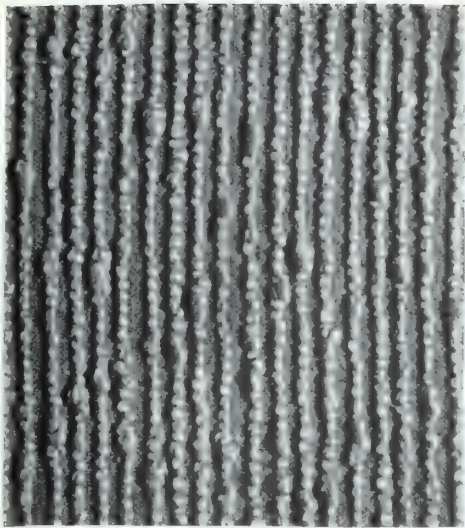
11 RUG. Textured, in a warm cherry red, gives the interesting effect of a hand-branded rug



12 DRAPERIES are white piqué, crisp and fresh. The boxspring skirt of the bed is also piqué, pleated

## COLONIAL DECORATIVE SCHEMES

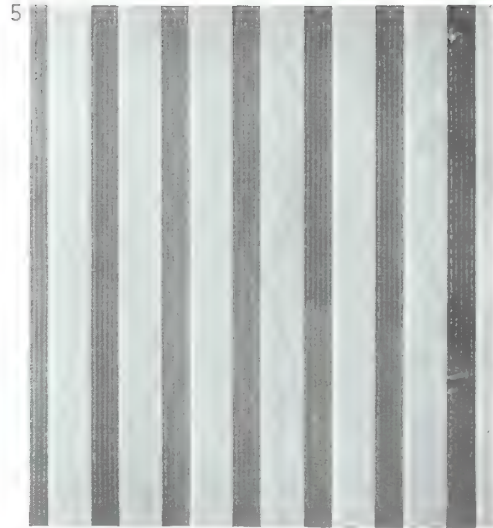




UPHOLSTERY. The cedar of the chintz is repeated in the material on love seat and piano chair



UPHOLSTERY. The Lawson chair and the sofa are covered with flowered chintz in three shades



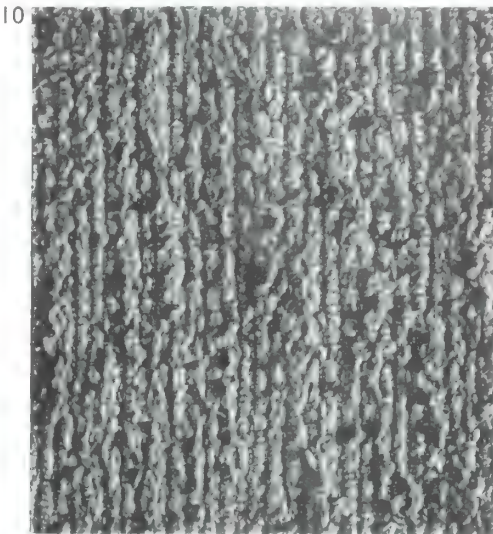
UPHOLSTERY. Four straight chairs use a striped material, slightly textured, old blue and white



CEILING PAPER is dusty peach, sprinkled with prim white figures, picked out in deeper peach



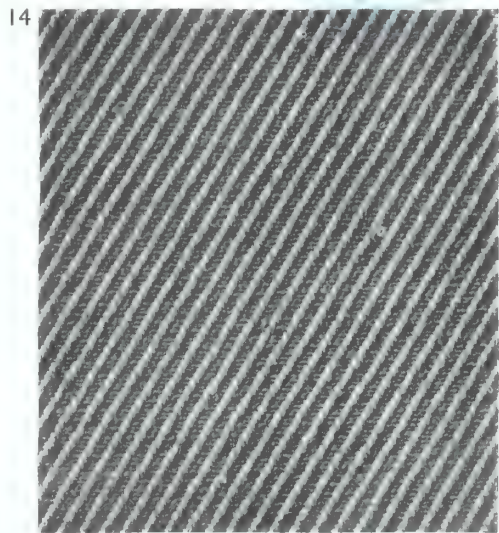
DRAPERIES and bedspread are of peach chintz, quilted, matching ceiling and plain walls



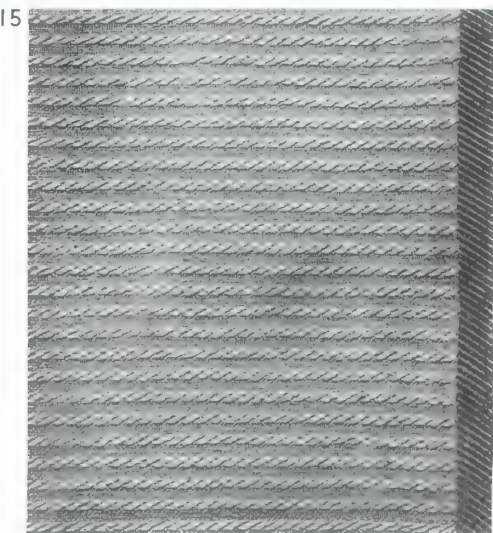
UPHOLSTERY. A textured fabric in Moleskin brown, soft and practical, covers the armchair



WALLPAPER shows John Paul Jones in gray on powder blue. Medallion picks up the motif

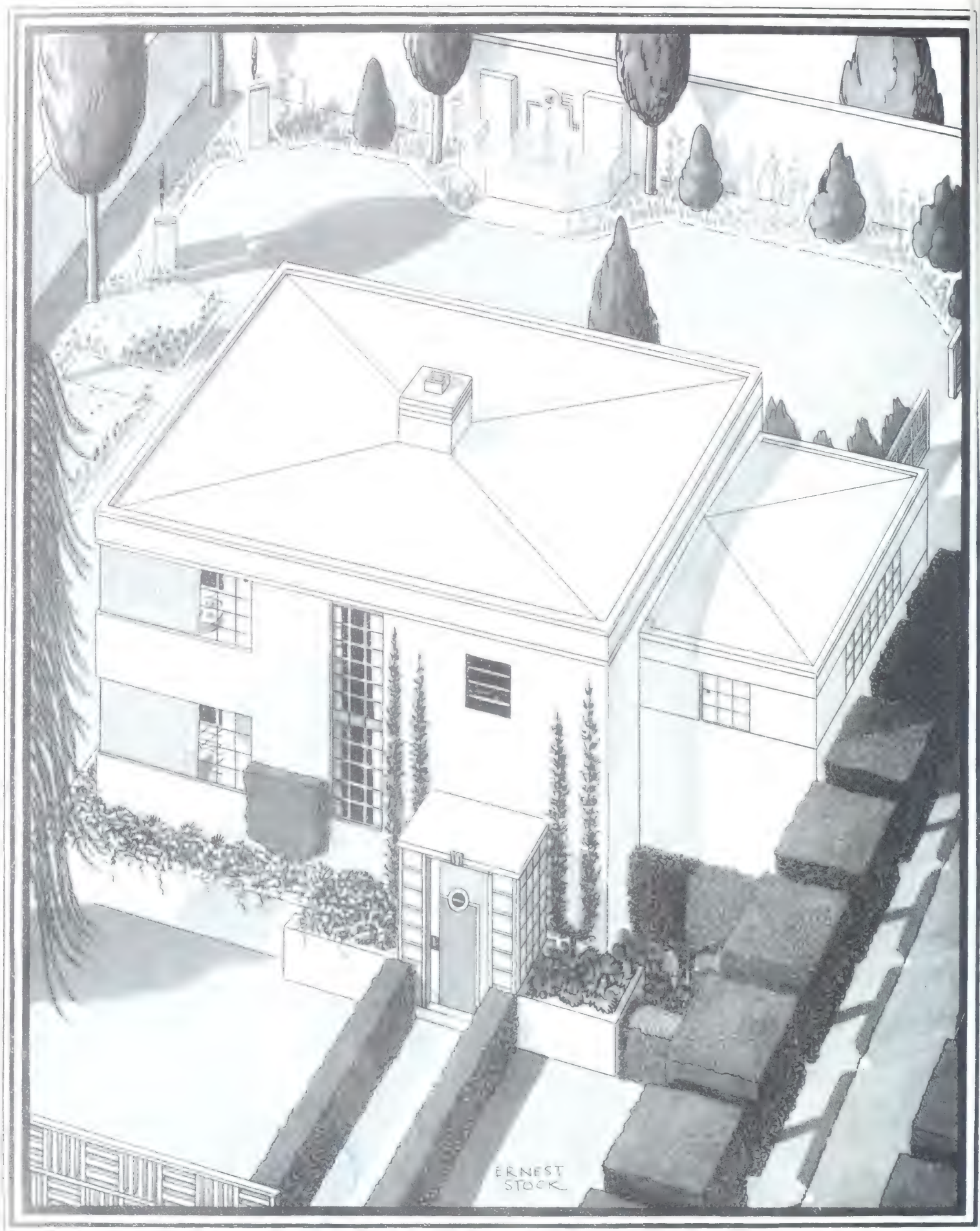


UPHOLSTERY. A soft red fabric, similar in texture to the bedspread, covers two armchairs



BEDSPREADS are in gray with cherry welt, matching the ceiling and the valance swags





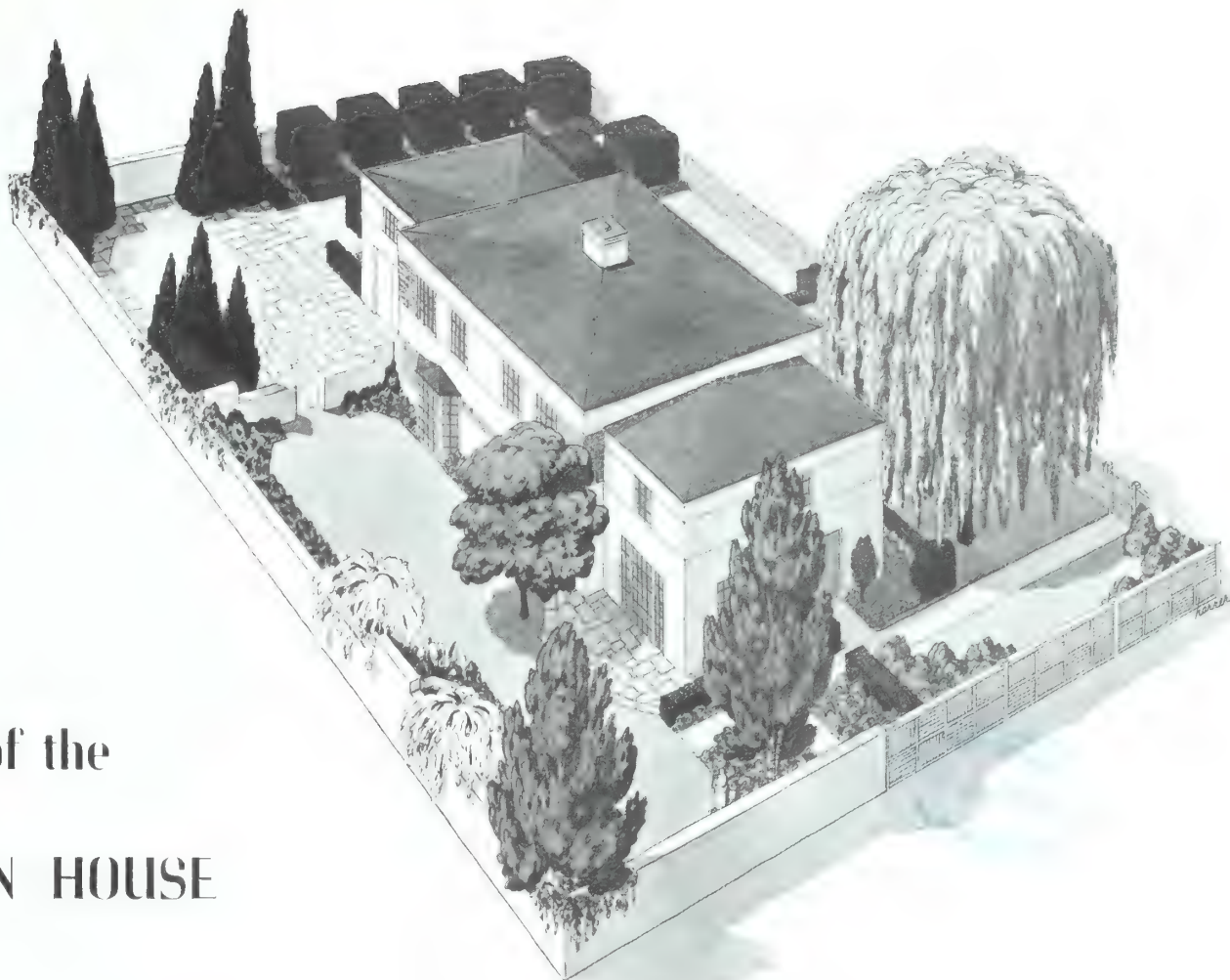
HOUSE NO. 5

MODERN

Designed in the modern manner, our House for Two becomes a delightful expression of the contemporary way of living. Following no traditional pattern, the form of the modern house evolves from a logical approach to the problem of providing an abundance of light, a close association with the out-of-doors, and a practical, livable plan. New materials make an important contribution



## Garden of the MODERN HOUSE



DESIGNING the landscaping for a modern house calls for a particularly discriminating choice of plant material as well as careful attention to the lines and general effect of the plan itself. The end to be sought is the attainment of a setting for the house that shall be in keeping with its pronounced architectural character and at the same time of not so artificial a feeling as to seem unduly forced.

Miss Louise Payson, who designed this scheme as well as those of the other Houses for Two, has elected to enclose the rear half of the property with a stucco or masonry wall, and the front half with paneled fencing. The feeling of straight lines, definite angles and firmness of mass which these boundaries present finds echo all through the general plan. Thus, we find the five Winged Euonymus, sheared into box-tree form, which stand on each side of the driveway; the angular lines of the rear terrace and lawn, and the decidedly architectural effect of the paved garage court with its formal planting of pyramidal Arborvitæ.

Too uniform an impression of rigidity, however, has to be avoided, and so we find the soft, sweeping lines of a large Weeping Willow at the front of the house, where it becomes the most dominating of all the trees. On a smaller scale this same note is struck in the two Weeping Japanese Cherries which hang over the rear wall and the Wistarias which are farther along the wall by the garage court. Their effect is to soften the wall lines at intervals without too much detracting from their desired appearance of mass.

In the drawing on this page the two tall trees in the foreground just inside the wall are White Birches, and the one at the edge of the terrace a Washington Hawthorn. Azaleas and Inkberry are planted under the Birches, and the shrubbery

showing above the top of the side fence, where it meets the wall, is chiefly Azaleas and Japanese Holly. The rest of the planting around the lawn is largely flowering shrubs faced down with perennials.

As suggested in the drawing on the opposite page, the house base planting of low Azaleas and upright Yews is set inside a low offset, somewhat like a window box placed on the ground. A house of this type is particularly dependent upon the year-round effect of its foundation planting; hence the use of ever-green material for this purpose.

The house, like the other two in this series, appears here with its future wing in place. Prior to that stage the planting on the garden end would need to be altered, but the change would be slight—merely swinging the end of the front foundation planting around the end wall as far as the door and either extending the paved terrace to this same point or leaving the area in lawn. In either event the two Hercules Club trees would be located in the same respective positions, but close to the main house wall instead of that of the wing. All this will be more clear by reference to the planting plan.

On the basis of instalment planting, here would be a practical procedure to follow:

*First year:* Plant Willow, Birches, Arborvitæ and all other boundary trees. Plant front foundation. Install boundary fence and wall.

*Second year:* Plant trees along driveway. Complete border planting around front and rear lawns.

*Third year:* Install garden ornaments and finish all remaining details. These latter will probably include the Wistarias on the walls, though it really would be better to plant these during the second year.



# MODERN HOUSE INTERIORS



**BEDROOM NO. 1.** Here the conventional pattern of a rectangular interior is relieved with rounded corners of molded glass. A mirror cornice around the entire room conceals rods and forms a valance board for the white net glass curtains. Lengths of heavy yellow serge hung from the ceiling over this cornice give an architectural character to this section. Wall behind bed is covered in mirrored glass. Furniture is Brazilian rosewood, with the whole bed end of the room treated as one balanced unit.

The scheme is yellow, rust and white with yellow striped wallpaper, yellow serge curtains edged with rust cords in a scroll design and yellow bedspreads trimmed with white fringe. An armchair is covered in a rust and white rough fabric, another smaller chair in an egg-shell textured material. The rug is rust-colored broadloom.

## BEDROOM NO. 2.

The modern architectural wall treatment in this corner is highly practical as it conceals a bed light and provides a niche for books and a table around the bed.

Walls are painted white. The ceiling is tinted a beautiful turquoise shade to match the chenille rug and the rough textured fabric used to cover an armchair. On the large rug is a luxurious white fur rug cut to follow the contour of the bed and wide enough on one side to take in the door.

Furniture is pale gray hawthorn. Gray is repeated in the curtains and bedspread which are made of gray chintz patterned in a design of big white loops and bordered with a wooden mold fringe painted turquoise blue. The decorations of all the rooms in the three brides' houses were executed by the New York firm of Bello, Inc.







**THE LIVING ROOM.** An outstanding decorating feature of this room is the use of sheer bouclé net curtains to separate living and dining portions. These are a neutral gray-beige tone that blends beautifully with the beige horses in the copper damask, the off-white shade of the textured sofa covering, and the beige rug.

Other fabrics are a rough bottle green material on the poufs, and white leather—the latter, trimmed with green leather welting, used to cover the chair seats in the dining end. As a background for these interesting textures and colors, the Texboard walls are rich bottle green.

Furniture is blond pine, the usage of unit pieces coming as a relief from the usual built-in furniture. Note the interesting construction around fireplace. The column is lacquered copper color. Lights concealed in mantel and left side of reveal illuminate the over-mantel picture.







**Living Room** Walls are covered with Texwood, stained green. Four dining chairs are in green-welted white leather. Two armchairs in the dining bay, an armchair in the other bay, and two love seats are covered in copper fabric with horse motif. A white sofa with two poufs faces the fireside group. Opposite the dining end are a Minipiano, an armchair, a desk and bookcase unit.



FIG. 1. A light beige twist weave, a simple background for the tomato and green color scheme.

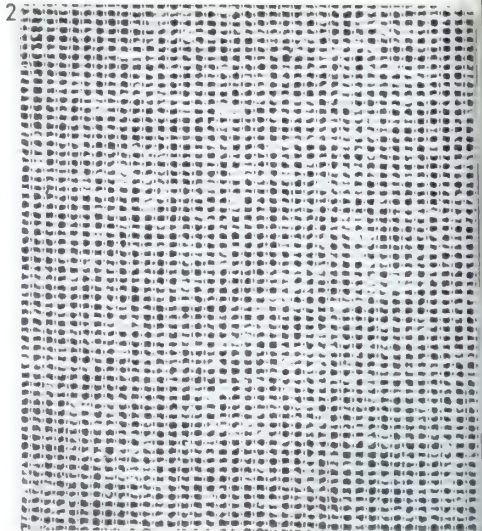


FIG. 2. CURTAINS of beige bouclé net stand in fresh relief against the dark green of the wall paneling.



**Bedroom Number 1** A night table, twin bed at each side, is between two windows. Bedspread matches the draperies: yellow-orange trimmed in white and rust. Facing the beds are a low chest with mirror and a desk with a white desk chair. An armchair upholstered in rust and white stands by the window in the end wall. A high chest faces it.



FIG. 6. A plain broadloom in rust blends nicely with the Brazilian rosewood of the furniture.

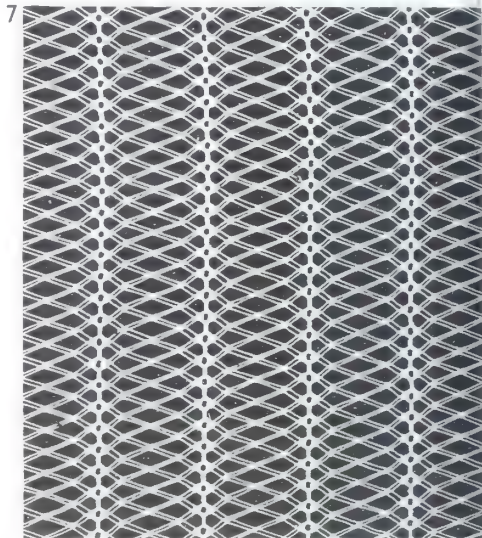
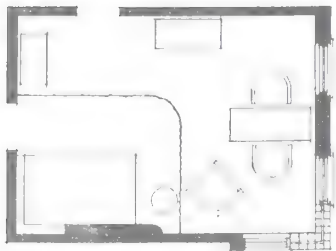


FIG. 7. CURTAINS are a wide open-mesh net, an interesting newcomer to the modern sheer family.



**Bedroom Number 2** A large studio couch fits into one corner of the room, a low chest facing it. Bedspread and curtains are gunmetal and white chintz. There is a white fur rug under the bed. A desk stands between the windows at the end wall, a small chair on either side. At the other end of the room are an armchair in soft turquoise and a reading table.

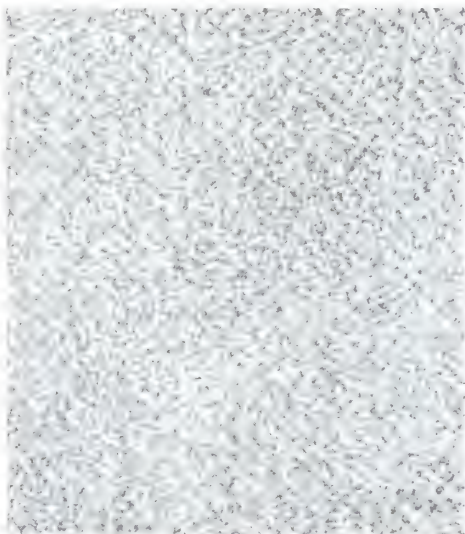


FIG. 11. A RUG of worsted chenille in turquoise to match a turquoise ceiling. Walls are white.



FIG. 12. BEDSPREAD AND CURTAINS are made of a gunmetal chintz with huge loop design in white.

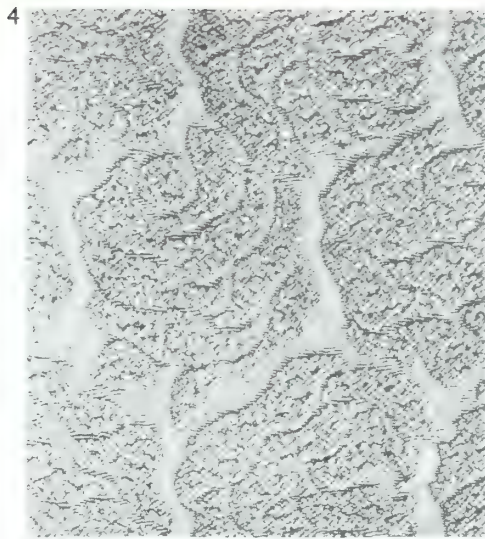


# MODERN DECORATIVE SCHEMES





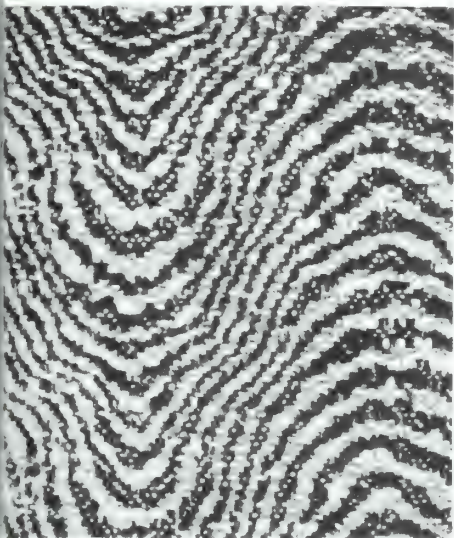
UPHOLSTERY. Grey-beige horses on copper for armchair, love seats, two dining armchairs



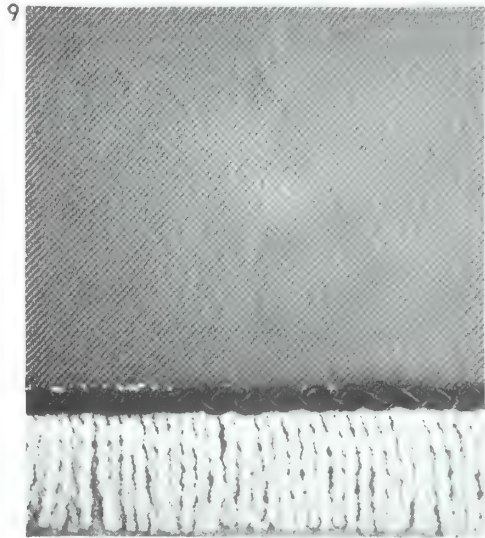
UPHOLSTERY. Two sturdy little poufs are covered in a high and low pile fabric of bottle green



UPHOLSTERY. A white textured chevron design, fringed, is used on the sofa and an armchair



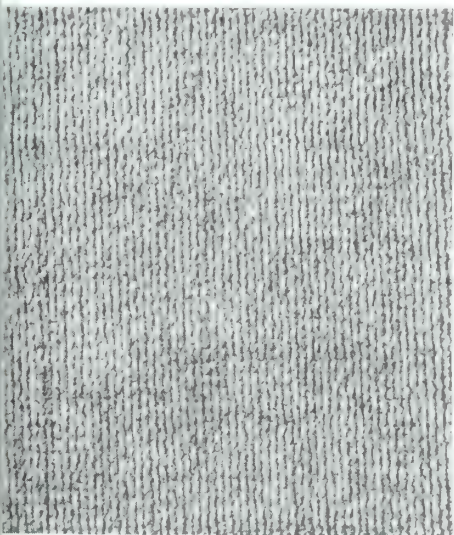
UPHOLSTERY. The armchair by the window is upholstered in a rust and white two-toned pattern



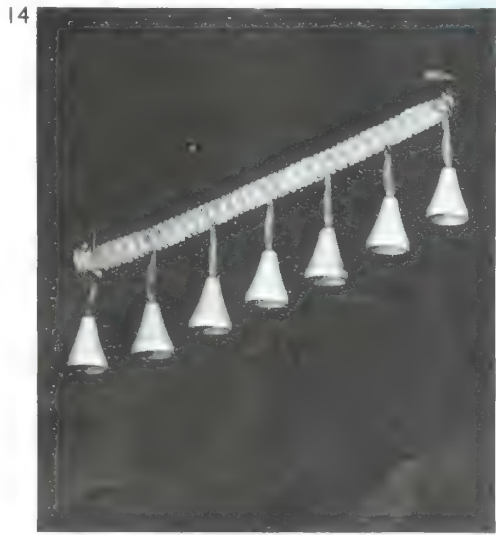
BEDSPREAD and draperies use a yellow serge. Draperies are edged in a scroll of rust cord



WALLS are papered with a shaded yellow stripe. Rounded corners are of molded glass



UPHOLSTERY. The armchair is covered in turquoise, a textured fabric just like chenille



BEDSPREAD and curtains are bordered with tiny wooden molds, painted turquoise blue



A THROW RUG of white fur rests on top of the turquoise carpeting in clear cut contrast





## CHINA NEWS

### For Spring Brides

TOP ROW. Left, Crisp modern flowers, beautifully colored, bloom on a new breakfast set of ivory-colored earthenware. The plates start with a nautical design of signal flags on gray-blue earthenware, for whether you own a luxurious yacht, a second-hand yawl or just a cottage by the sea, you'll want gay china in keeping. Next, smart, simple design of plain band in crimson, blue or green outlined with gold. The gay floral pattern is in pastel coloring.

SECOND ROW. Today the charm of old Lowestoft china is reproduced by Spode in this fine design known as "Old Gloucester". The body is a delicate gray-blue, the sprays and fine beading a rich deep blue tone. Note the lovely shapes and the decorative strawberry finials. This pattern is available in a full range of pieces.

THIRD ROW. Three charming Wedgwood Queensware designs, fresh and colorful as Spring itself. The tea pot, cup and first plate at left are the same pattern—an engaging flower wreath motif in rose-red, lilac and green on creamy earthenware. The striking ivy wreath next—shaded green leaves and brown stems—is a reproduction of the Wedgwood pattern used by Napoleon at St. Helena. A graceful lattice and leaf border in fresh bright green decorates the last plate. All are open stock designs.

FOURTH ROW. Colorful and very countryish is the Italian pottery plate at the extreme left with its bold pattern of purple grapes and green leaves on yellow. Next, a smart plaid pattern, soft pink and gray. The Spode dessert plate has an embossed daisy edge and a beautifully drawn botany print center. The pottery at the end comes in lovely colors—egg-plant, gray, coral, turquoise and green. For further information on these items please turn to page 136.



## GLASS GLEAMS

### In New Designs

**TOP ROW.** The beautifully simple pattern shown at the left is new Swedish crystal. Its only ornament is a band at the top of frosted glass decorated with crosses in clear glass. Next, a smart modern design perfectly plain save for the effective grooved stem in graduated tier effect.

**SECOND ROW.** A lively sunburst pattern decorates the three glasses illustrated at left in this row. If you prefer plain glass, this design can be had without the sunbursts. Ideal for 18th Century English type dining rooms is the Waterford pattern next. You'll see lots of Waterford cutting among the new glass as this style is in for a vigorous revival. All size glasses are available in the four patterns illustrated.

**THIRD ROW.** Nothing is more lovely for flowers than a simple Classic urn of heavy crystal. This one is most attractively priced. The beautiful crystal decanter, one of a pair, is a specially designed pattern after an English 18th Century motif. At the end is a sturdy liqueur set of Swedish glass. Note the interesting oblong shape of the bottle and the square stopper.

**FOURTH ROW.** Three sparkling suggestions for flowers. The large vase at the extreme left is delicate Swedish glass simply decorated with a narrow band of beading around the top. Next, beautiful Regency design with engraved Greek key motif. The impressive cornucopias at end of row are of heavy glass on a hexagonal base.

**FIFTH ROW.** This practical big bowl of heavy glass ornamented with a simple molded decoration is a new smoky green shade. Lovely for either flowers or fruit. For further information on these items please turn to page 186.





## SIMPLICITY IN STERLING



1. "Fiddlethread", a traditional Early American design, is notable for its fine balance and distinguished thread-like motif.

2. "American Directoire" is the name given this pattern whose simple style is defined by slender, sweeping lines and classic ornamentation.

3. An exquisite, tapering pattern known as "Courtship", whose line and detail express all the glamour of fine sterling.

4. The many characteristics of hand-made silver make this contribution called "Craftsman" a popular style for modern decorating schemes.

5. Fit for a princess is this new pattern named "Juliana". The beautifully simple shaft is capped with a regal crown motif.

6. "John Alden" is an authentic reproduction of a romantic colonial design suitable for table settings in the Early American manner.

7. The lovely plain surface of "Sonata" has a satisfying beauty that is equally good with elaborate or casual settings.

8. "Regency", a sterling silver flatware pattern, period in detail, is also appropriate with modern backgrounds.

9. The charm of "Fairfax", another authentic colonial reproduction, like "Fiddlethread" and "John Alden", lies in plainness and severity.

10. In the skilful combination of simple line and beaded motif, "Maytime" is an excellent pattern for both modern and traditional schemes.

11. Modern, with a touch of Empire elegance, is the selection called "Empress". A restrained shell motif adorns each piece.

12. Happy indeed should be the bride whose collection of wedding presents includes this "Cactus" pattern of real hand-wrought silver.

13. A youthful design, christened "Cascade" with natural curving motifs suggesting cool rippling water.

14. "Copenhagen" is a new pattern inspired by Danish designs.

For further information please see page 186.



## MORE ELABORATE DESIGNS

1. Handsome, luxurious and richly carved, "Sir Christopher" is a lavish expression of the Restoration period.

2. "Stradivari", one of the latest silver innovations, derives its line from the classic violin. Each shaft is gently curved.

3. This dignified sterling pattern called "Colonial Classic" is embellished with acanthus leaves. Well adapted for formal entertainment.

4. The raised center panel of "Chased Classic" carries a decorative flower motif. Appropriate for brides who cherish heirloom silver.

5. The dignity of monarchs is present in "Royal Windsor", a decorative Georgian pattern. Each piece hall-marked with the Windsor crown.

6. Festivity vies with tradition in this charming rococo pattern called "King Edward". A panel for monogramming is on the back of each piece.

7. Exquisitely chased handles whose floral detail is carried out with great finesse in this classic sterling pattern called "Normandie".

8. "Meadow Rose", a modern interpretation, borrows for its insignia the rose—that universal symbol of beauty.

9. Reverse the handle of this pattern inspired by Benvenuto "Cellini" and you will find the same rare handiwork.

10. A distinguished flatware pattern called "Chantilly" reflects the gaiety and whimsical sophistication of France in the 13th century.

11. Aristocratic in appearance, the scintillating highlights of "Bridal Bouquet" become more numerous and lustrous through constant use.

12. "Hawthorn" is a true Georgian pattern with gadroon motif. The feather edging adds sparkle to the natural radiance of its metal.

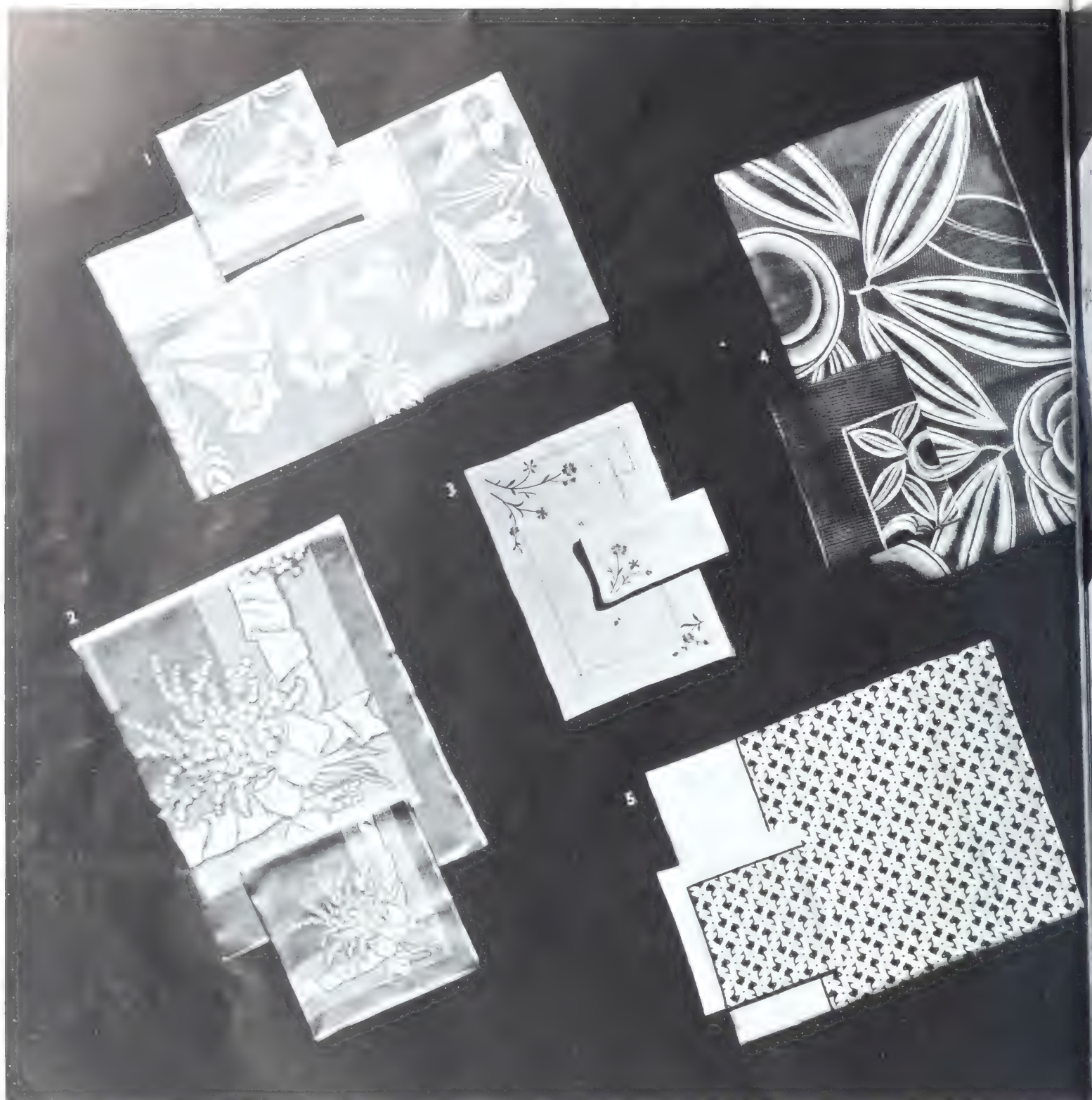
13. "Chased Romantique" is a decorative and utilitarian design which has been created for the modern table service.

14. A rich and massive pattern called "Riche-lieu" inspired by a Louis XIIIth motif.

For further information please see page 186.







## TABLE LINENS

Destined to insure the success of the most carefully planned menu. These are new table linens in attractive and individual designs worthy of the most fastidious bride. For further information see page 186.

1. Inspired by the graceful Bermuda Lily, this dinner set is aptly entitled "Monarch of Bermuda". Cloth and napkins, fashioned of fine linen damask come in colors including Nile green, ivory and burgundy.

2. Particularly bride-like in character is this charming Lily of the Valley design. Made up in several dinner sizes in a soft ivory rayon satin damask, it is an excellent set to use for the first very important dinners.

3. A sprightly little doily set that is made entirely by hand. Bright colored field flowers and a gay green edging are embroidered on a fine natural colored linen. Especially suitable for country luncheons.

4. Tropical touch—a brand new idea in table linen. Big bold fruits and leaves are worked in white in a new twill weave on such refreshing background colors as navy, deep brown, yellow and peach among others.

5. Busy little tadpoles run up and down the white background of this amusing dinner or luncheon cloth. The pollywogs in bright red or navy blue cavort on a white checked cotton material edged with linen.



# PLATED FLATWARE

1. The aristocratic "Long-champs" is aptly named for the brilliant meeting place of the fashionable continental world. A sleek thoroughbred pattern, it will add great distinction to a modern table.

2. Christened "Evangeline" after the lovely heroine of Longfellow's imagination, this new design in silver plate is distinguished for its look of hand-finished craftsmanship and delicate floral tracery.

3. "Remembrance" is a pattern extremely modern in conception, with a smartness of line and beauty of balance to meet the complete approval of the most discriminating. Its quality will last a lifetime.

4. Another pattern which exemplifies the modern spirit is called "Ultra". The smooth lines of its shimmering metal and its decorative design make it appropriate for both formal and informal entertainment.

5. The restrained yet ornamented motif apparent on this design known as "Lovely Lady" is in harmony with the ideals of today. For important occasions, its beauty will add new sparkle to your table.

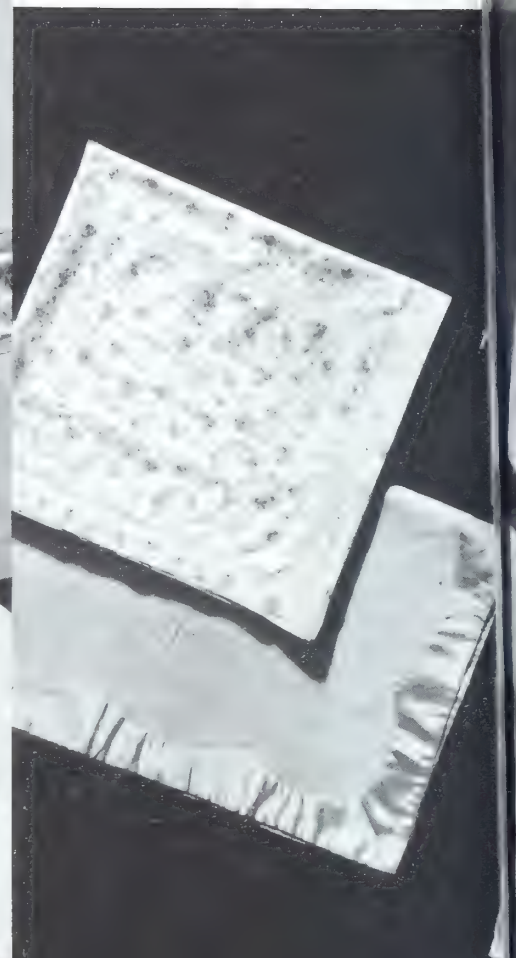
6. There is fine simplicity about this pattern called "Lovelace" which utilizes the best principles in modern design. Its wearing qualities will be proved by years of service. For further information see page 186.



6. Lovely clear shades of jade, coral and bright blue form the floral design on this écru linen table set. The flowers are hand-embroidered in squares in a very simple but definitely unusual motif. 17 pieces to the set.

7. Clever as can be—this gay 17 piece breakfast or luncheon set that has cheery apples and pears appliquéd by hand in red, red yellow, and green checked gingham on a plain pure white fine linen crash material.





**A** MAPLE four poster with hand carved pineapple posts. The sheets, hand embroidered and hand sewn, have a simple elegance. The light weight Summer blanket comes in a wide range of pastels.

1. Another light weight Summer blanket that looks like homespun but is machine-made. Bound in satin or taffeta with inverted scallops. The dainty blanket throw with prim flowers comes in matching colors.

2. The top blanket comes packaged in Cellophane to insure complete cleanliness. Below it, Raleigh, with self-toned border, runs the gauntlet of colors. The all-over plaid, Luxora, comes in all pastels with white.

3. Top left, a light weight chaise-longue blanket in a multi-colored basket weave bound with taffeta in any of the colors of the plaid. Beside it, Supreme a blanket at last whose binding wears and wears and wears. Below, Nordic, in the popular off-shades.

4. A leaf design in no less than eleven colors! The elbow pillow is a grand accessory to comfort in bed.

5. Blanket covers, gayly sprinkled with tiny nose-gays. Left, a French jacquard crêpe bordered with satin. Right, heavy crêpe with fine tailored binding.

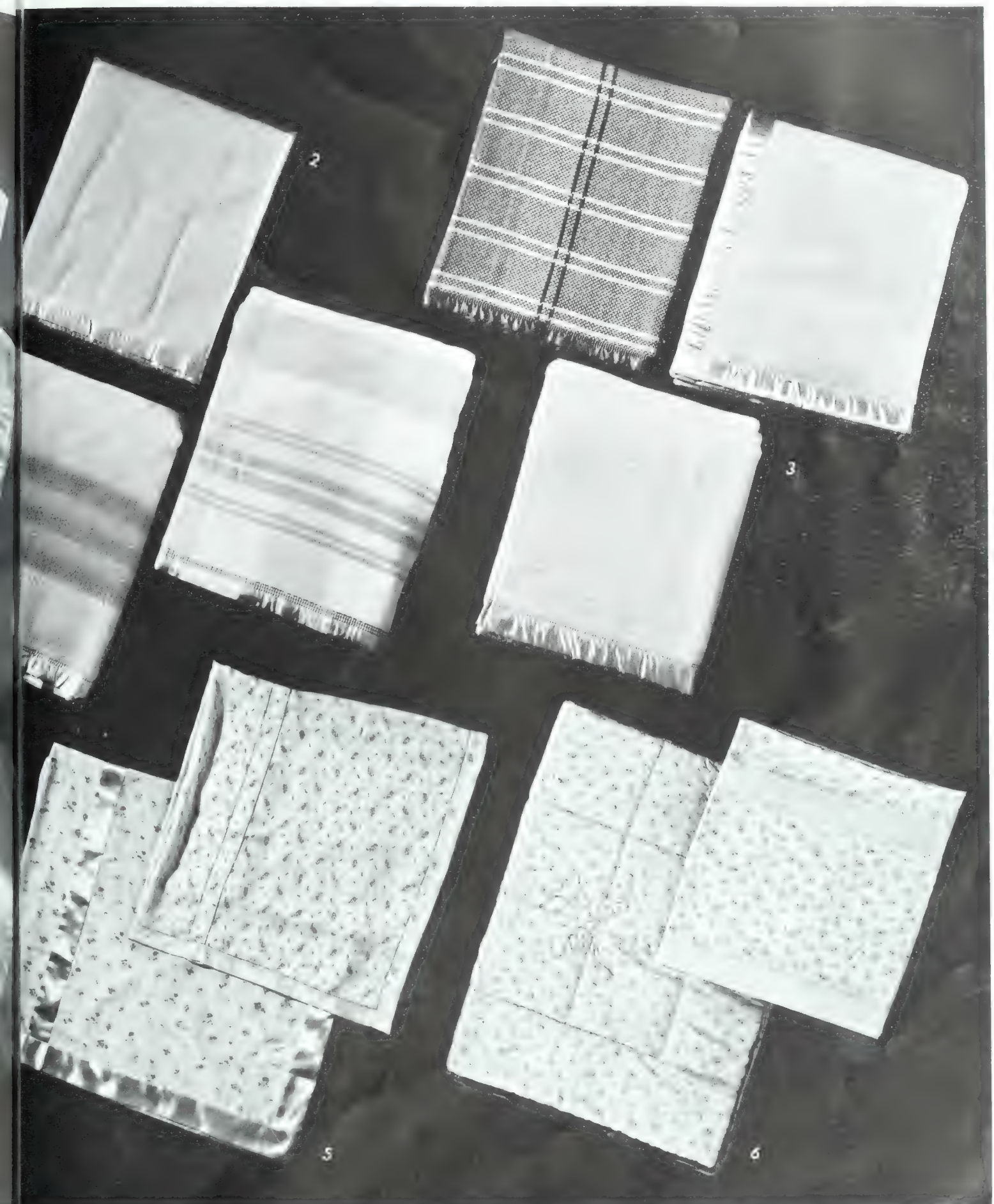
6. For Summer, a light weight comfortable edged with blue silk fringe, and a matching blanket throw.

For further information on these items, see page 136



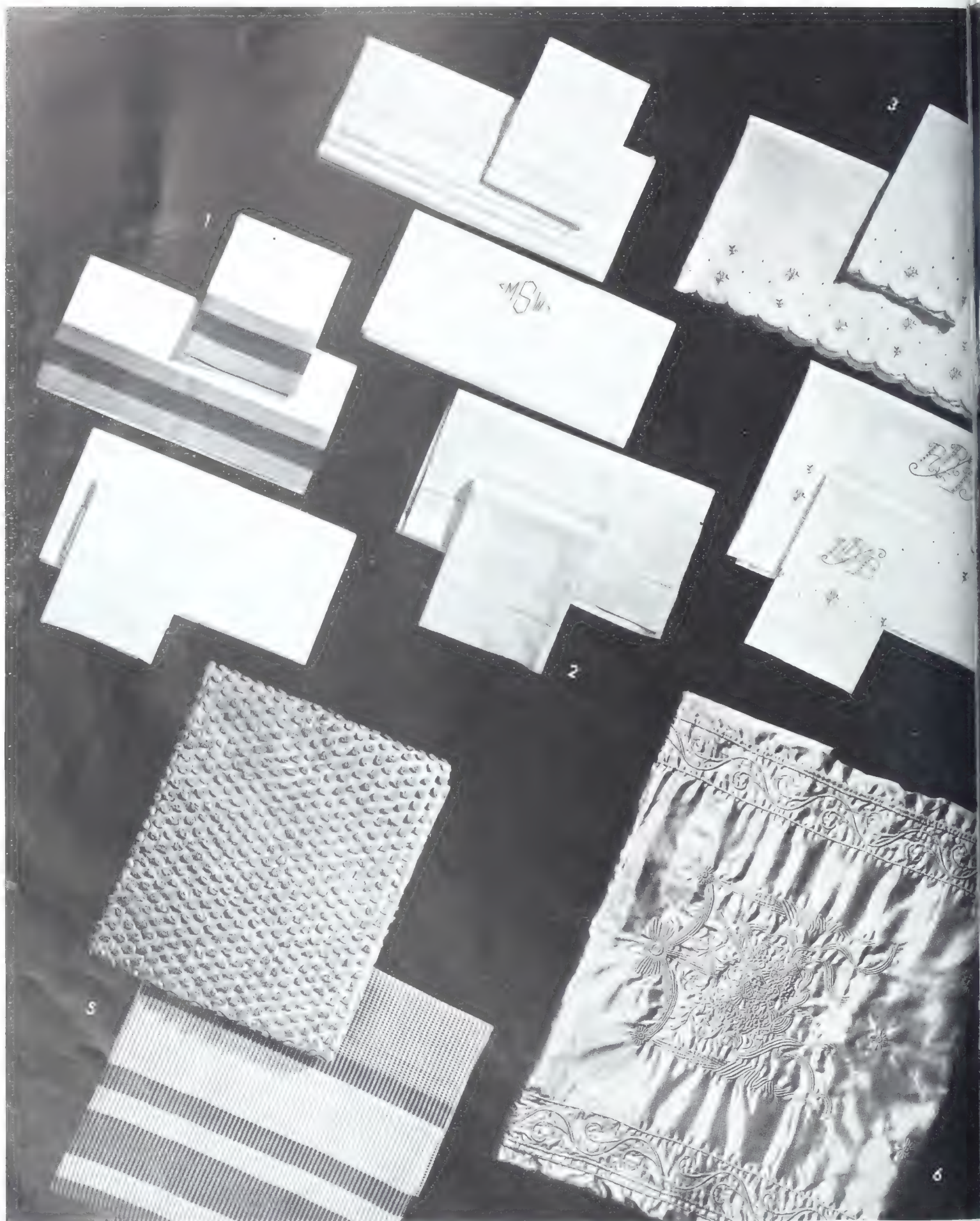


# BLANKETS AND COMFORTABLES





# LINENS AND BEDSPREADS







MARTIN LUTHER ANDERSON

SOLID mahogany Regency bed. Sheets and pillow slip of fine white batiste, hand tucked with pleated flounce. Rose comfortable has useful anchor band.

1. Two bed sets of fine percale. Top, white with colorful regimental striped linen border. Below, new clear, deep jewel colors or pastel flower tones.

2. Top, pastel striped border sheet with the famous yellow guide thread that makes a bed-making expert of any novice. The quality percale, center, comes plain or with embroidered monogram in white or colors. Bottom, Coronation colors in fine linen.

3. Prim little flowers, hand embroidered, on a scalloped sheet set. The monogrammed set below is sprinkled with tiny pastel nosegays.

4. Chintz spread, lilac-covered, in lavender and rose, quilted over all. Matching draperies are available.

5. Top, all-over candlewick tufted on a finely striped cotton. Below it, a homespun weave with solid border. Both spreads come in a wide color range.

6. Heavy satin in the new color, Candlelight, hand-quilted in Louis XVI design, stuffed and stitched in darker wool.

7. Bright Tyrolean spread in red, blue and white. Below, all-over diamond chenille on a colored ground. For further information on these items, see page 136.





• Far left, a linen closet with a bride-like air. It is done entirely in white and silver. The walls are covered in silvery white grass cloth paper. All the accessories are white satin, and the satin bands hold all white linens. Silver edging paper is painted with graceful white scrolls, repeated on the transparent boxes.

• Left, a closet for a man, in chocolate brown and copper. Walls painted in brown harmonize with the rubber tiled floor, neatly monogrammed. (The initials are Jack Dempsey's.) The boxes, covered in brown oxford cloth, have copper trimming. All of the fixtures and the chest of drawers are plated in copper.

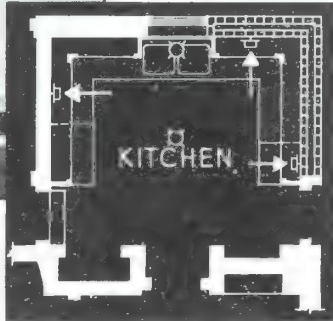
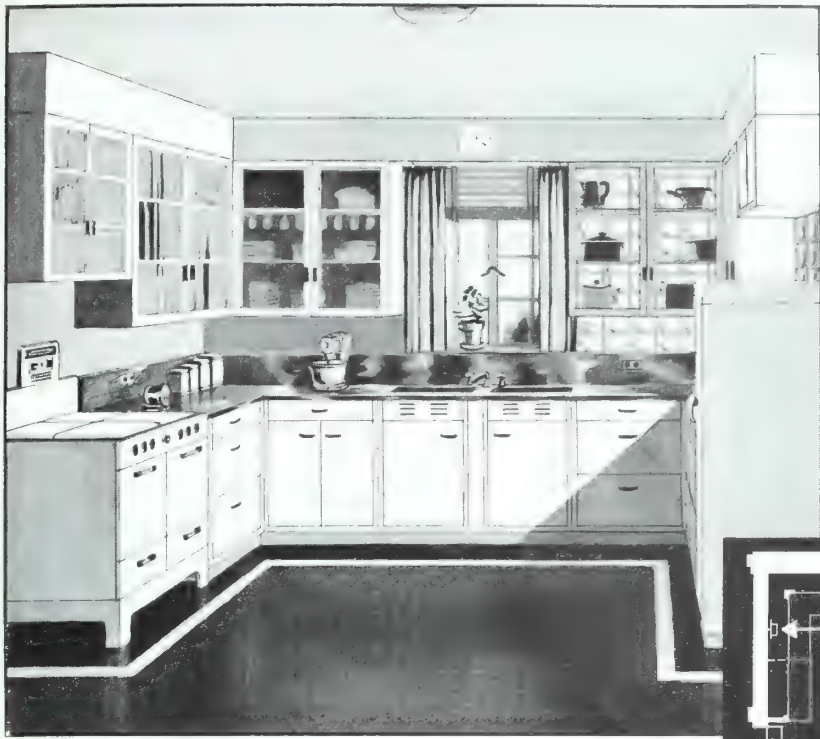
## LUXURIOUS CLOSETS FOR THE BRIDE

• Right, utterly feminine and neat withal, this closet for a lady makes lavish use of palest flesh colored quilted satin, sky-blue bows and flattering mirrors. The walls are entirely covered in quilted satin, the floor has blue carpeting. Satin dress bags, some quilted and some plain, hang on a heavy crystal rod.

• Far right, glamor for an honored guest in a dressingroom closet. Quilted boxes and pleated dressing table skirt are of ice blue satin. The skirt is edged in pale pink silk net and lingerie bags are of the same net mounted on matching ribbons. For further information on these items please see page 186.







Adequate wiring makes for kitchen comfort. Diagram right indicates the necessary outlets for appliances. Note the shining sink, with light above, and the well-designed new stove.

## KITCHEN COMFORT

1. Roast or grill in this many-service electric stove. It features a grill inside the lid, a porcelain inset pan, adjustable food rack, fitted pan set.

2. Scarcely a stage in food preparing that cannot be simplified by some helpful attachment of the Kitchen-Aid mixer. It will stand by you from soup to soufflé.

3. Blue is the newest color for pots and pans. These Nesco pieces contrast Delphinium blue tops with clean white bases.

4. Handsome to look at, with shining surfaces, Magnalite cooking utensils please the eye and serve the palate.

5. You may call it spinach, but broccoli has a flavor all its own. This broccoli cooker brings it out.

6. You need not jump when the doorbell sounds if you have a Mello-Chime to tell you gently of an arrival.

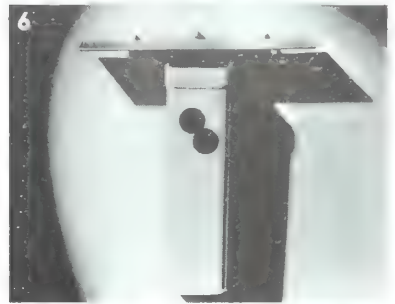
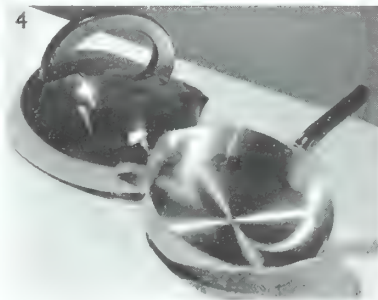
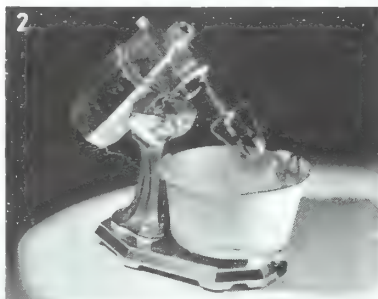
7. Blue again, this time in capacious Queensware pots. They are designed for easy cleaning and sealed-in flavor.

8. No more overdone roasts or burned biscuits when Mark-Time clock watcher is at hand to jog your memory with its lively bell. Set it and forget it.

9. Good coffee keeps a husband happy, and correct proportions insure better coffee. This coffee dispenser hangs on the wall and releases grounds for one cup, uniformly.

10. Sturdily and scientifically constructed, the American Beauty iron will give years of fine service. Its plug and cord are notable for dependability.

11. Even the kitchen shears are colorful now. This pair, with serrated blades, has blue handles, and sure edges. For further information on these items please turn to page 186.

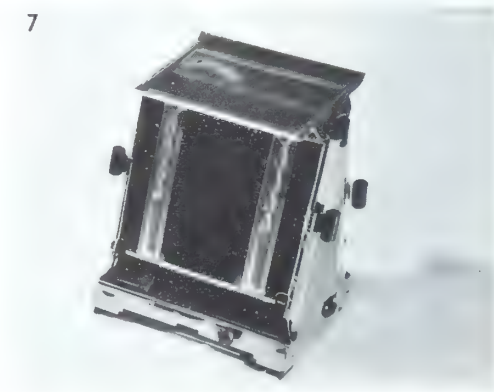
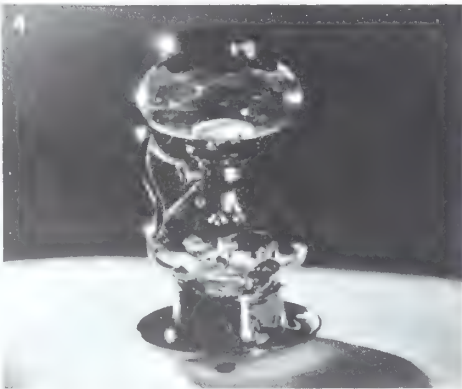
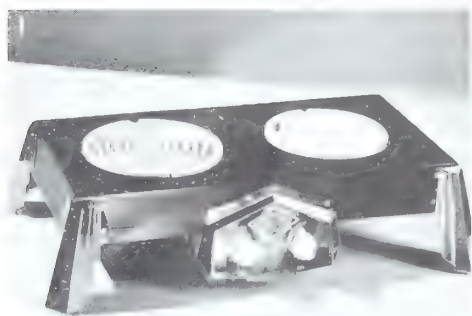
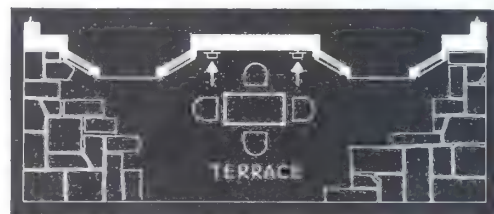






## AL FRESCO

Breakfast on the terrace, with everything properly warm, is a simple matter when electrical appliances are on hand to prepare dishes and to keep them hot. Adequate wiring that will carry the load conveniently and efficiently is an important factor. Note the convenience outlets on the plan, to accommodate four appliances at once



1. A two-burner hotplate with automatic controls will fry the bacon crisp and brown and grill a kidney or a bit of fish, if your tastes are British.

2. No breakfast is complete without waffles, golden and hot. An electric waffle iron, automatically controlled, guarantees the perfect waffle.

3. Perhaps it is "brunch" and you want a creamed dish or something equally solid. In this buffet roaster, with neat compartments, you can cook and serve many delicacies.

4. Coffee and breakfast are almost synonymous. Drip coffee, made in this new Silex model, will help to start the day right.

5. Quantities of fruit juice to quench the most ravenous thirst are no problem when this new juicer is at hand. Other virtues, not shown, are efficient attachments that mix, beat or chop. The portable motor may be conveniently controlled with one hand.

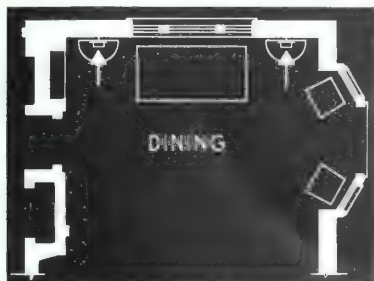
6. Soft-boiled or medium done, service for one or four, this electric egg-cooker has an automatic time control to assure satisfaction to even the most fastidious egg-eater.

7. Set the timer, a bell rings, and the toast turns out as light or as dark as you choose. The convenient tray on top keeps an extra supply hot until you are ready for it. For further information on these items please see Page 186



# BUFFET SUPPER

Informal supper service is never less trouble than when electricity lends its helping hand. Again, adequate wiring gives the confidence that all the appliances will be working at their best.



1. Hors d'oeuvres will look their most tempting, and cheeses stand forth in bright array on this capacious double service tray of shining metal.

2. Here is an electric percolator that looks handsome while it does its job of coffee making. It is styled to match a group of electric appliances.

3. After the tiny sausages are grilled, or the cheese tidbits melted, set them on this small hotplate to keep them warm. Its size is just right to hold a dish, its handles are sensible.

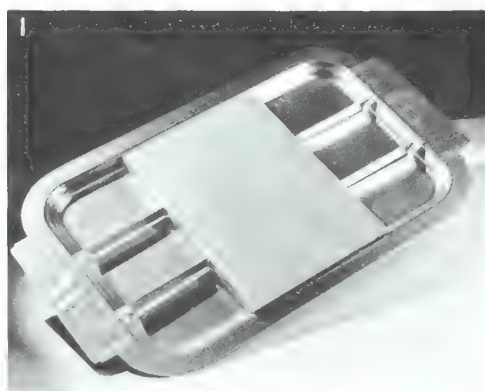
4. To squeeze the fruit before the drinks are made, an electric mixer designed to bring out the fruits' valuable vitamins. It does a superlative mixing and beating job as well.

5. The pièce de résistance, whether it be broiled, fried or roasted, will safely cook itself in this automatic stove. A removable broiler grid helps to do the trick.

6. Copper and chromium make the buffet table shine with welcome. Here are nut dishes; an ice bucket that will accommodate beverage splits; a casserole frame with walnut handles.

7. Perennial favorite, and almost a "must" for a bride, is the Toastmaster Hospitality Tray, with its inimitable automatic toaster, its slicing board, relish dishes and carrying tray.

For further information please see page 186.





# IT'S WONDERFUL HERE!



Pitfalls and Pinnacles of Honeymooning—by Katharine Wing Roberts

By the time your wedding date is actually marked on the calendar, your mind will have become a photomontage of lists, packages marked "FRAGILE", towels, china, ancestral lace, and all those thousand and one details which make a wedding seem to go off by its own power.

Right then, before you get into the state where you'll say "yes" to anything, is the time to sit down with your fiancé and a sheaf of travel leaflets to plan your wedding trip. Naturally, it will hinge on your budget, but you can find a cruise or a trip by motor or train for whatever you want to spend, figured out to the last decimal.

Since a bride and groom are inevitably inclined to be little friends of all the world, it is only fair to warn you that, wherever you go, the less fuss made about your new status, the better. Let it once leak out that you are bride and groom, and you will immediately have the undivided attention of everyone around you. Divorcées will confide that this marriage thing is not all it's cracked up to be, and kindly old ladies will give you the recipe for a Golden Wedding. This, as you can see, is going to blight any chance of privacy.

There are plenty of sound, workable ways you can keep from being found out—if you have the will-power. First, avoid any send-offs—they stamp you irrefutably as the honeymooning couple, and the damage is done. Don't wear clothes just a few hours removed from their price tags, and, among your new luggage, slip in a few time-worn pieces as decoys. Above all, remember that hand-holding and little stolen moments will bring down the pack on your trail.

If you're going on a cruise, it's a good idea to make your reservations well in advance, especially since the return of prosperity is crowding the passenger lists. At the same time you buy your tickets, reserve your table and your deck chairs, thereby getting the choice locations. By the time your wedding day comes around, you'll have too much on your mind to start fretting about your baggage: so arrange for that too. Then you can breathe again—for a while.

If you really want your friends to see you off, it's on your head—but don't say we didn't warn you. If they're really in the spirit of the occasion, half a dozen of them may try to stow away, and in their expansive mood they'll certainly give any interested passengers the complete story of your romance. A bland silence about your plans disposes of them neatly: and, if you must communicate, any messages of importance can be sent back on the pilot boat.



Up until recently, dressing for dinner the first night was frowned upon, but the custom has been reinstated. Simple evening dress for the bride; dinner coat for the groom (this may be dinner jacket or one of those immensely flattering white coats of Palm Beach cloth or shantung silk); you'll dress in this degree most of the nights you're on the water. However, if some of your new friends whip up a little party in the dining room, more formal evening dresses and tails are in order. For the Captain's Dinner—that climax of gold braid—tails for the groom and all the magnificence and glitter the bride can muster.

There are certain world-weary souls who regard the masquerade with a cynical smile, a bored eyebrow, and shrugged shoulders—for these, you need have only pity. Take along costumes by all means, and park your inhibitions with your mufti. (Note: for the sake of domestic tranquillity, let the groom choose his own costume.) But, we beg, don't be pirates, gypsies, clowns, or dominoes.

Since practically every woman on board will be wearing flowers at dinner, it's a nice thought for the groom to provide flowers for every night at sea, including an equal number of carnations for himself. Your friends will probably think of flowers too, but don't count on them—there's something about the mass mind that makes it turn to gardenias and lavender orchids. Shoulder-bower corsages have lost their prestige—wear your flowers in your hair, on your evening bag, at your décolletage, or even at the hem of your skirt.

A ship is probably one of the most hail-fellow-well-met places in the world, and even a bride and groom are expected to be sociable. This involves dancing with other people, no matter how much of a strain it may be—and putting in an appearance on deck. Some brides think it is rather cunning to dress like their husbands—(blue slacks for him, blue slacks for her; white pullover for him, white pullover for her). This Darby and Joan arrangement may indicate a harmony of souls, but it looks sort of silly.

On a cruise, it isn't necessary to tip at the outset—save that for later on. It keeps the boys on their good behavior. For the usual crossing, these are the figures: Five dollars to the cabin steward, and five to the stewardess. (This worthy can be pressed into active service as a personal maid, even to washing out your gloves and stockings. For this, you cross her palm more generously.) The table steward gets five dollars, and the bath steward two-fifty. Two to the deck steward. The amount to be tipped the bar steward, the wine steward, and the chief dining-room steward is in direct proportion to service demanded, and all

(Continued on page 190)





# Dine in State WITH GORHAM Sterling

THE most magnificent banquet is worthy of the name only when it is served with Sterling. And the simplest dinner takes on a gracious and graceful formality when the table is set with gleaming silver.

For more than a hundred years, Gorham Sterling has lent beauty and distinction to the tables of people who make an art of dining. Among the many authentic period and modern Gorham patterns, there is one which will make your dinners memorable.

See the lovely designs shown here—and many others—at your leading jeweler's. He will give you illustrated price lists—or write The Gorham Company, Providence, Rhode Island, since 1831.

## CHANTILLY

Graceful ornamentation that is French in spirit—and universally admired

## FAIRFAX

Silver like this graced many of the tables of Virginia's aristocrat colonists

## King Edward

Epitome of the noblest traditions of Sterling silver—a design of really regal magnificence

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Simple, dignified, harmonious. Such a design is always good—can never be "dated"

## HUNT CLUB

The rhythmic, flowing lines of this pattern show contemporary design at its best

- ☐ Chantilly ☐ Fairfax  
☐ Old French ☐ Hunt Club  
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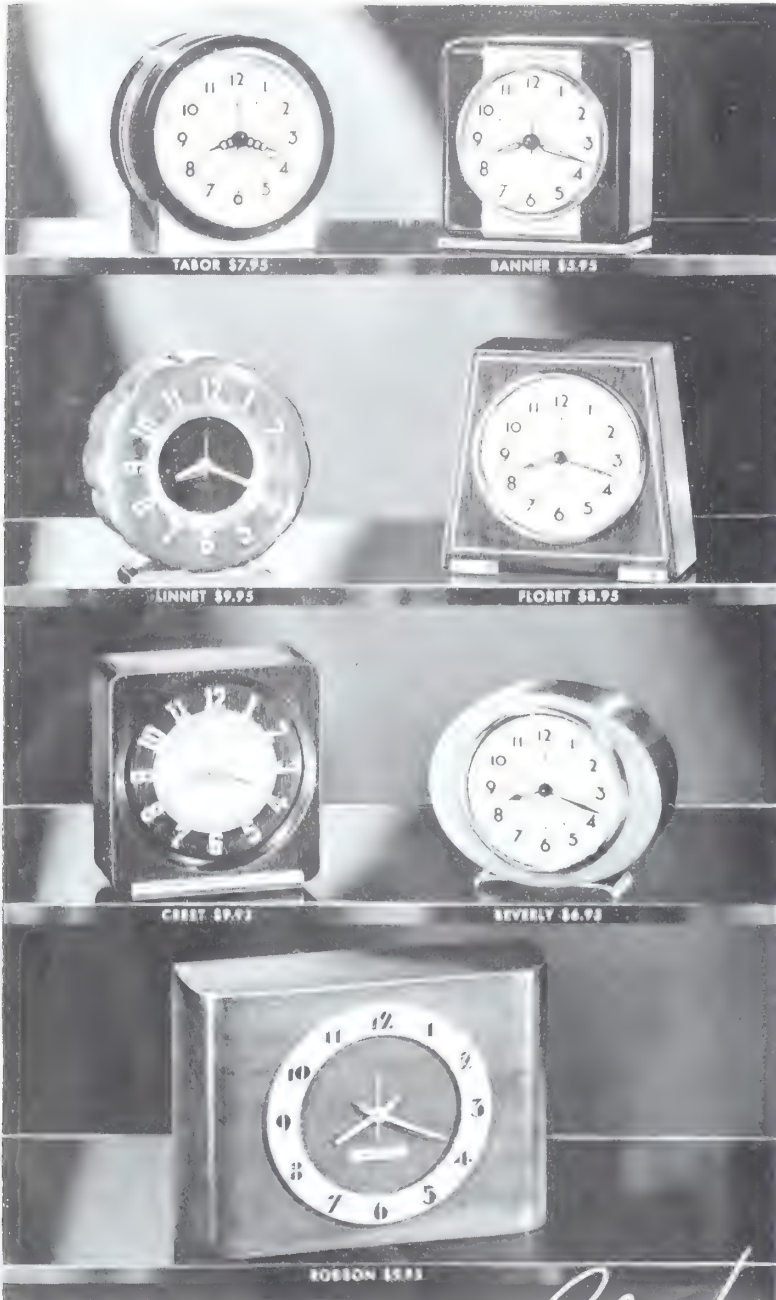
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by **SETH THOMAS**

House Beautiful has chosen Seth Thomas Clocks for the Bride's House. And House and Garden for the Ideal House. Why? Seth Thomas Clocks last. They are styled by leading designers. They are made to the famous Seth Thomas standards—that have stood the test for 124 years. They are reasonably priced. A wide selection of electric or eight-day key-wound models are now on display at leading jewelry and department stores. Also hour strike and Westminster Chime. Seth Thomas Clocks, A Division of General Time Instruments Corp'n., Thomaston, Conn.

## STERLING HOLLOWARE



(Lower left) Sleek modern coffee set with ebony trim: Georg Jensen. (Right) Lunt Silversmiths' restrained Regency tea service. (Top) A dignified Georgian coffee ensemble: Graff, Washbourne & Dunn. Both from Brand Chatillon.



(Lower left) Reed & Barton's tray and matching vegetable dish in leaf motif. (Upper right) A decorative bowl and candlesticks notable for simplicity of design: Gorham Co. (Upper left) Wallace's boldly reeded dish from Macy.



(Upper left) Towle's original shaped vase and bowl: Udall & Ballou. (Upper right) The gravy boat from Wallace suggests an 18th Century pattern: Macy. (Lower right) Watson's Chippendale model and oblong cocktail tray: Udall & Ballou.



"Pomp & Circumstance" 36905. A gloriously rich woven silk fabric.

"Royal Steeds" 68458. Glazed chintz, designed especially for Modern Regency.

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THE Hereford pattern on our Colonial shape is a beautiful example of the Neo-classic trend which is so strongly appreciated among people of good taste. The warmth of the decoration is subdued in keeping with the character of the design and adds a note of distinction to the table setting of the discriminating hostess.

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Jasper, Basalt,  
Queensware, Etc.  
**WEDGWOOD**

### SILVER PLATED WARE



"Classic", a distinguished design in Community Plate, boasts shiny clean-cut surfaces. Sandwich plate, dessert set and water pitcher are from Oneida, Ltd. at James McCreery & Co.



(Top, left to right) A series of trays in diverse sizes representative of various aspects of 18th Century design: R. Wallace from Ovington's. (Below) Gorham's well and tree platter, gravy boat and convertible vegetable dish.



The Reed & Barton group features a new line composed of asparagus platter with removable drainer and sauce boat (top of photograph), service dish (left) and covered dish (right) with gadroon edges: Ovington's.





*Something to  
Have and to Hold*



Monograms courtesy of M.C. Inc., New York City

Thoughtful givers invariably select Martex for the bride because they know that there are no lovelier, longer wearing bath towels than Martex. For forty years Martex towels have been famous for quality. Extra soft, extra fluffy in texture . . . and with a plied yarn underweave which holds every soft thread in place. Your store will monogram Martex towels at little extra cost. The *Tuxedo* pattern (white borders) and *Rio* (colored borders), shown here, are standard Martex patterns which will never go out of style and which every bride may add to later on. At lower left, *Bubbles* and *Floral*, the new three-fibre Martex Dry-Me-Dry Dish Towels (U.S. Pat. Pending). Wellington Sears Company, 65 Worth St., New York, N. Y.



*Martex*

**bath towels**





*From  
to July*

... IN SIX

WHY not play fairy godmother when you select a present for a bride? Why not give her the prolonged youth, the smooth unruffled brow, the success in cooking that comes with handsome easy-to-use General Electric Hotpoint home appliances?

Here are six gifts every bride really wants. Choose one, choose all. There's magic in the performance and beauty in their being. And the whole world knows that when a gift bears the General Electric Hotpoint trademark, it is to be good. Your nearest General Electric Hotpoint dealer has these appliances on display. See them. They settle the question of what to give your favorite bride, or mother—or yourself.

**AUTOMATIC TOASTER—**  
The most amazing toaster you ever saw! It gives you not only the exact shade of toast you like, but a melodious chime tinkles to tell you when it's done! Toasts two slices, both sides at once, and keeps the toast hot until you're ready. Grand for breakfast, for luncheons and evening snacks... \$14.50. Other G-E toasters from \$2.95 to \$12.95.



**PORTABLE MIXER—**Beats, whips and mixes. Powerful three-speed motor. Double beater. Glasbake bowls guaranteed against heat breakage. Automatic juice extractor gets ALL the juice, three times as quick. In chrome enamel with green trim. As shown... \$22.95. (Without juice extra \$19.75.) Other accessories at slight additional cost.



# June Bride Homemaker



## EASY STEPS!

**COFFEE MAKER**—Even the most inexperienced of cooks can pour perfect coffee morning, noon and night, thanks to this automatic coffee maker. Assures you uniformly perfect coffee, always.

Beautifully styled to grace any table. The glass bowls are guaranteed against breakage; cup capacity is clearly indicated on the lower bowl. Easy to use. Easy to pour. Comfortable handle stays cool. Handy coffee measure and strainer included. \$4.95 to \$9.95.



**PHANTOM IRON**—The newest G-E Hotpoint Iron. Fabric indicator gives correct heat for rayons, silks, woolsens, cottons and linens. Button-hooks save buttons. Weighs only 4 pounds. 1000 watts. \$7.95. Other irons from \$2.95 to \$8.95.



**TOASTER CARTE COOKER**—The fastest working and most versatile appliance ever. For breakfast table, luncheon snacks, and midnight sandwiches. Fries eggs, grills ham, toasts sandwiches, browns pancakes right before your eyes. Waffle grid at slight extra cost. As shown, \$6.95.

**WAFFLE IRON**—Many's the time a bride will find use for such a handsome gift as this waffle iron. It banishes every bit of guesswork. This amazing waffle iron actually thinks for you. It signals with a tiny light when to pour the batter, and when the waffle is done. Its wide rim restrains too generous a batter, prevents overflow. The handles stay cool under constant use. And it won't scratch the table. Beautifully finished in enduring Chrome-plate, and very smartly streamlined. \$9.95. Other waffle irons, \$5.50 and \$5.95.



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AUTUMN LEAVES  
join hands in the  
GORGEOUS COLORS  
of  
LUMARITH  
SHADES



PICTURE your favorite color in your favorite room—and put it there with a Lumarith lampshade! Lumarith colors are marvelously handsome! Pastels that sing softly, solid tones that sweep the fullest chords of beauty!—And Lumarith shades last: dust them with a damp cloth, and they're new again! Lampshades of Lumarith are available wherever lamps are sold. Look for the "Lumarith" tag. . . Lumarith is a product of Celluloid Corporation, Showrooms, 10 E. 40th Street, New York City.

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**LUMARITH**

REG. U.S. PAT. OFF.



MUCH has been written and more—a great deal more!—is constantly being said about the trying relationship between mistress and maid.

Just what is it that makes the servant a problem and who is this much-discussed Martha? Custom has uniformed her. Her duties are well-known. Washington has hinted at her working day. Yet there it is—that same difficult problem confronting the woman who employs servants and the women who are so employed.

I've thought about the question a great deal—and for a very good reason. For you see, I am one of those very Marthas whose place in the scheme of the home causes so much discussion. Over and over again, I've heard the wail that "Good servants are so hard to find these days" and "It's so difficult to manage servants these days." And I have longed to tell these women that if they would put relations between themselves and their servants on a proper basis, good servants would be a hundred times easier to find—and to keep!

—DO PATRONAGE, PLEASE—

The main trouble is that most women are handicapped by pre-war ideas of the "servant" class. Although they are kind and sweet and gracious, they can't help thinking of servants as dependents and inferiors. They don't realize that the women who accept domestic employment today want to look on their work as a "job" just as their friends in offices and stores do.

If you want to establish a sincere and workable relationship with your servants, you must brush away the old-fashioned ideas about the old family retainers, and put the whole arrangement on a practical business-like basis. You'll find that servants appreciate this far more than overdone kindness with its hint of patronage.

To start at the very beginning, when you interview an applicant for a position in your household, remember that this is an interview between two independent individuals. Ask the applicant to be seated and address her by her surname with the proper prefix. Until she is actually employed, she should not be expected to conform to your household practices. And, if she does enter your employment, she will remember and appreciate your courtesy at this time.

However, at this preliminary meeting, you should make quite clear the customs and forms of your household. It is important to go into detail and to be sure that the applicant fully understands. Explain definitely her duties, hours, and wages. If you wish to be called Madam—if you wish Mr. and Miss prefixed to the children's names—if you have certain requirements as to servants' dress and appearance, say so plainly and without apology. This is the position you are offering and the applicant is free to refuse or accept.

Explain any of your family idiosyncrasies—all families have them—which the servant will need to consider. As a matter of fact, it is better to paint a fairly black picture than a rosy bright one. If the applicant has had any previous experience, she will know that each household has its own special

requirements and appreciate your honesty. And if she is completely inexperienced, better discourage her than have her depart in a flood of tears one week later.

If you make all details plain beforehand, there can be no cause for misunderstanding later and much pleasantness will be avoided. If a maid has agreed to fulfill your requirements, you can hold her to them with justified firmness. The thing applies to yourself. She will every right to expect you to keep promised obligations to her. Employment arranged under these conditions of mutual understanding and respect will have a firm foundation to rest upon.

Once the maid has entered the household, the problem of personal adjustment is bound to appear. Detailed rules for external procedure and conduct are important and helpful, but they do not completely solve the tangible woman-to-woman relationship. Although the maid lives in your house, she is not a part of your family—she should not be so regarded—certainly not at the outset. Be direct and straightforward in your manner. Keep your relations cordial, but formal and impersonal. A good maid realizes that she holds an office in your household and she takes pride in performing her office well and efficiently. She neither wants nor expects to enter into your personal life . . . or to have you enter into hers. It is quite possible, of course, that a real friendship may develop between mistress and maid, but it should be allowed to grow of its own accord and not forced by superficial demonstrations or handicapped by patronage.

Naturally, the chief responsibility for a well-run household depends on the mistress. She sets the precedent in the small details of manner as well as in the major procedures and policies. If her regulations are wise, reasonable, and her manner guided by consideration and understanding, servants will gladly follow her lead.

IT'S A GENUINE PROFESSION

If the profession of domestic labor is not to die out completely or to be left to the very ignorant or incompetent, women who employ servants must do something to give this work its proper dignity and importance in the world. In former days they could rely on the constant flow of immigrant women and girls who were not the least inferior, but who had neither the education nor knowledge of America to fit them for any other type of work. These immigrants made excellent servants because they were generally intelligent and energetic.

Today, however, immigration has nearly ceased and the children of the former immigrants are educated toward "better" things. The stigma of inferiority—of inability to anything else—which has become attached to household work turns most women against it. They go instead to factories, stores, and offices. The fact that the surroundings are frequently unhealthy—10 hours long—and the labor more wearing than housework does not weigh against the social disgrace of being a "servant."

(Continued on page 190)





*For Today  
and  
Tomorrow*



Wedding Gown Designed by Lenora Ormsby. Jewels by Marcus

FOR THIS BOOK-  
you will find "The  
Bride's Table Sil-  
ver." When you start the  
task of choosing  
silver, it will help  
you in quality, decision  
as to what you need, and it  
will show all the magnificent  
"Treasure" patterns. There  
is one to fit superbly into every  
Decorative Period. Address Lunt  
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AS TRUE in sweeping line and grace of form as the classic design of the ancients, but with the forthright thrust and sureness of today, MODERN CLASSIC is the delight of the modern bride. Its fine soft sheen and substantial weight satisfy what she demands of sterling. She knows that its integrity of design will represent today's best beauty to the generations who will treasure it after her. The chest of one hundred sixty pieces of MODERN CLASSIC, or of the CHASED CLASSIC, flat silver to serve twelve people, costs \$512.00, including the tarnish-proof chest. Chests of silver for eight, six or four are available. Depending on the pattern, they range in price from \$100 to \$595. Look at the other Treasure Solid Silver Patterns at your Jeweler's. There's one to fit superbly into every Decorative Period. And you will find a fine authenticity of design, a sense of craftsmanship, worthy of this house whose traditions go back over two hundred years.

## Lunt Silversmiths "Treasure" Solid Silver

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER TWO HUNDRED YEARS — MAKERS OF STERLING TABLEWARE EXCLUSIVELY





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SHOWER CURTAIN  
AS SMART AS THIS?



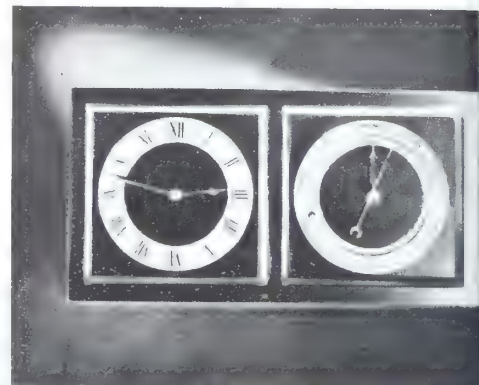
How about sprucing up your bathroom with Kleinert's "Pines"? It's a grand design—equally effective in all its various color combinations—and printed on Kleinert's exclusive "Illusion." This lovely translucent silk fabric is dependably waterproofed—without rubber or oil—and guaranteed NOT to peel, crack, or split throughout its long and handsome life. In gorgeous colorful patterns and also in clear shades. Decorator quality at department store prices.

*Kleinert's*



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## MARK TIME WITH THESE CLOCKS



Men especially like the combination of clock and barometer. The Chels Clock Company call "Erickson," and in the solid cast bronze case, it is indeed a challenge to all who are sea-faring: John Wamaker.



"Elastic," a new glass model in gun metal or blue mirror glass, is presented by General Electric. The square outline, white "Stick" numerals and hands blend admirably with furnishings which follow the modern trend: Bloomingdale.



Time in on the coronation ceremonies with "Globetrotter," a unique world time clock especially adapted for radio receivers. The revolving world band of light and dark sections denote A. M. or P. M. Also accurate for local time zones: Abercrombie & Fitch Co. from Warren Telechron.



The dignity of the colonial period is emphasized by this new model from Sessions Clock Company. Mahogany case with matched veneer front harbors the well known "Westminster" chime movement: R. H. Macy & Co.

Creative design plus the natural beauty of finely finished solid mahogany and rare metals combine to make "Crest," a Seth Thomas clock, unusually distinctive: Lord & Taylor. (Other clocks will appear in June.)











Dunbar modern furniture, designed in the spirit and style of today, retains the liveable comfort of tradition. It is carefully, honestly built, and it is moderate in price. Write us for the name of the dealer nearest you where Dunbar furniture may be seen.

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FURNITURE MANUFACTURING COMPANY - BERNE, INDIANA



## FOR OUR READERS' INFORMATION

The items shown on the pages of this section of the magazine are sponsored by the following firms:

### Regency Living Room, Page 144

Danbury Table—B. Altman & Co.  
 3 dining chairs: R. H. Macy & Co., Inc.  
 Covering—white leather: F. Schumacher & Co.  
 2 dining armchairs: R. H. Macy & Co., Inc.  
 Covering—gray horizontal stripe from H. B. Lehman-Connor Co.: Mrs. Dodd, Inc.  
 Tuxedo sofa: Gimbel's. Covering—burgundy quilted satin: Richard E. Thibaut, Inc.  
 Love seat: B. Altman & Co. Covering—blue and mulberry, Peter Schneider Sons & Co.: Mrs. Dodd, Inc.  
 4 pedestals: R. H. Macy & Co., Inc. 2 consoles: Lord & Taylor. 2 chairs by sofa: R. H. Macy & Co., Inc. Covering—eggshell fabric: F. Schumacher & Co.  
 2 chairs: James McCutcheon & Co. Covering—gray stripe, H. B. Lehman-Connor Co.: Mrs. Dodd, Inc.  
 2 tables: James McCutcheon & Co.  
 Desk: James McCutcheon & Co.  
 Fireside chair: R. H. Macy & Co., Inc. Covering—burgundy quilted satin: Richard E. Thibaut, Inc.  
 Long table: Lord & Taylor  
 Pouf: Bello, Inc. Covering—modern velvet from H. B. Lehman-Connor Co.: Bello, Inc.  
 Rug—Karagheusian, gray: Lord & Taylor  
 Andirons: William H. Jackson Company  
 Walls—draped with white Celanese ninon—Celanese Corp. of America: Lord & Taylor  
 Curtains and draperies—white Celanese ninon: Lord & Taylor. Draperies bound in burgundy satin: Richard E. Thibaut, Inc. Fringe on glass curtains—white bullion from Consolidated Trimming Corp.: Bello, Inc.  
 Niche backs, marbled burgundy and white paper from Katzenbach & Warren Inc.: Bello, Inc.  
 Furniture is shown by courtesy of the following manufacturers: Charak Furniture Co., Dunbar Furniture Manufacturing Co., S. Karpen & Bros., William A. Berkeley Furniture Co., S. J. Campbell Co., Kittinger Co.

### Regency Bedroom No. 1, Page 145

Twin beds on hinges: Grosfeld  
 2 night tables: B. Altman & Co.  
 Armchair: R. H. Macy & Co., Inc. Covering—blue satin from J. H. Thorp & Co.: Elsie de Wolfe, Inc. Bullion fringe—light green, from Consolidated Trimming Corp.: Elsie de Wolfe, Inc.  
 Table: Cassard & Romano. High chest: B. Altman & Co. Low chest: B. Altman & Co. Mirror on low chest: W. & J. Sloane  
 Secretary desk: James McCutcheon & Co.  
 2 side chairs: Bello, Inc.  
 Covering—striped taffeta: F. Schumacher & Co.  
 Walls—pea green "Duray": Richard E. Thibaut, Inc.  
 Carpet—C. H. Masland & Son Hill 'n' Dale Dark Blue: W. & J. Sloane  
 Valance—blue satin from J. H. Thorp & Co.—Fringe of green and white wood molds, from Consolidated Trimming Corp.: Elsie de Wolfe, Inc.  
 Bedspread—Green from Morton Sundour Co.: Elsie de Wolfe, Inc.  
 Glass Curtains—Celanese Corp. of America, Candy Tuft, bound in green satin: Lord & Taylor  
 Furniture is shown by courtesy of the following manufacturers: Albert Grosfeld Furniture Import & Mfg., Inc., Charak Furniture Co., Dunbar Furniture Manufacturing Co., and Dorset Furniture Inc.





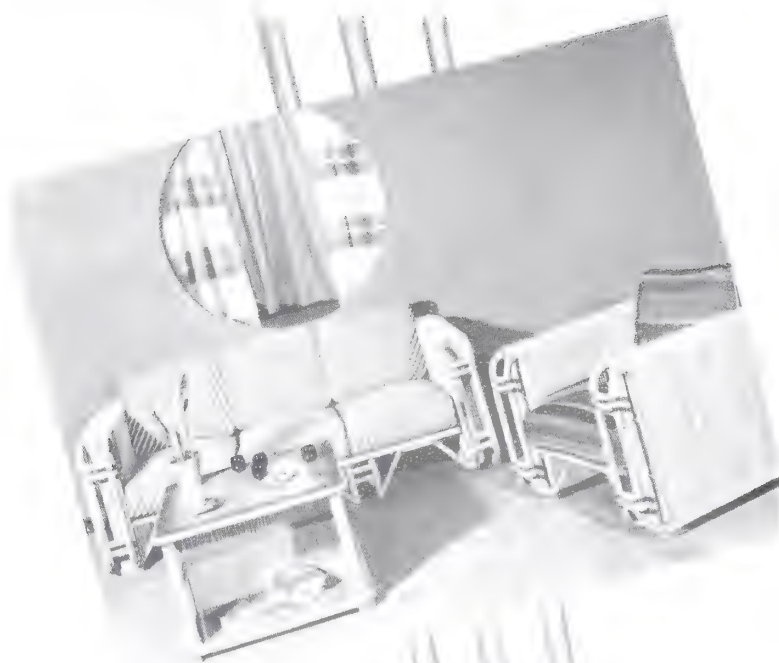
# HERALDING *bright years*

May every plan for your future remain as bright and undimmed as your service of Heirloom Plate—a symbol of lasting happiness through the years. CHATEAU is rich with the traditional lilies of the bride. LONGCHAMPS is serenely, superbly severe. And the price? That's good tidings, too. . . . Services start at \$30.00 . . . , teaspoons are \$3.50 a set.

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America's foremost designers created the charming new styles in Heywood-Wakefield Stick Rattan Furniture. That's why you'll find each and every piece is smart, swanky, distinctive, and really comfortable. This beautiful furniture makes it easy for you to decorate your sunroom, porch, or patio in an interesting, fashionable manner. There are ensemble groupings; occasional chairs; terrace sets; all kinds of tables and accessories to make Summer entertaining a perfect success. Heywood-Wakefield Stick Rattan Furniture is available in the Natural or in cool, sparkling, gaily colored finishes. Now on display at many of the better stores.

● Send for leaflet showing a number of smart arrangements of stick rattan furniture. Address Dept. D 5, Heywood Wakefield Company, Gardner, Mass.

HEYWOOD-WAKEFIELD  
GARDNER, MASSACHUSETTS

FINE FURNITURE SINCE 1826

## Regency Bedroom No. 2, Page 145

2 Daybeds—Perfect Sleeper—box springs and mattresses on legs: B. Altman & Co.

Bookcase: Belle Lenert. Princess Elizabeth suite—low chest, high chest, night table, chair: Bloomingdale's. Mirror: W. & J. Sloane. Pair chairs: R. H. Macy & Co., Inc. Covering—blue barry cloth from Lehman-Connor Co.: Bello, Inc.

Bedsread valances—Bullion fringe painted 3 colors—Consolidated Trimming Corp.: Bello, Inc.

Bedsread—white: Waverly Division. F. Schumacher Co. Carpet—C. H. Masland & Son—plum Supretectura: W. & J. Sloane. Ceiling—Imperial Paper & Color Corp., striped paper; Wolf Bros., Wall Paper Co. Mayfair Shades: Warren Shade Co.

Furniture is shown by courtesy of the following manufacturers: Berkey & Gay Furniture Co., S. J. Campbell Co., Robert W. Irwin Co. and Sleeper, Inc.

## Colonial Living Room, Page 150

Piano—Musette, Federal console: Winter & Co. Lawson sofa, 3 seat: Bello, Inc. Covering—chintz: F. Schumacher & Co. Lawson chair: Bello, Inc. Covering—chintz: F. Schumacher & Co. Barrel chair: Belle Lenert. Covering—off white leather: W. A. Hathaway & Co. Love-seat: B. Altman & Co. Covering—cedar fabric from Stroheim & Romann: Bello, Inc. Pair small wing chairs: W. A. Hathaway Co. Covering—Rust fabric, quilted: F. Schumacher & Co.

4 Dining chairs: R. H. Macy & Co. Covering—blue and white stripe from J. H. Thorp & Co.: Bell & Fletcher 2 Dining armchairs: R. H. Macy & Co., Inc. Covering—off white leather: F. Schumacher & Co.

Piano chair: R. H. Macy & Co., Inc. Covering—cedar fabric from Stroheim & Romann: Bello, Inc. 2 end tables: R. H. Macy & Co., Inc. Desk: Lord & Taylor. 2 consoles: James McCutcheon & Co. 2 fernstands: Lord & Taylor. Dining table: R. H. Macy & Co., Inc. Serving table: Flint & Horner Co., Inc. Coffee table: Flint & Horner Co., Inc. Mirror, over piano: W. & J. Sloane. Wall brackets, with Ivy: W. & J. Sloane.

Valance—antique blue satin: F. Schumacher & Co. Glass curtains—striped voile from Arthur H. Lee & Sons, Inc.: Louise Tiffany Taylor. Trimming—white cotton small tassels from E. L. Mansure Co.: Bello, Inc. 2 white pillows on love seat, with multicolored fringe from Consolidated Trimming Corp.: Bello, Inc.

2 blue pillows on sofa: Bello, Inc.

Rug—Klearflax white: Lord & Taylor.

Venetian blinds—narrow slats, off white with blue tapes: Chain Tape Venetian Blind Co.

Furniture is shown by courtesy of the following manufacturers: Mueller Furniture Company, Dunbar Furniture Mfg. Co., Jamestown-Royal Upholstery Co., Baker Furniture, Inc., Kittinger Company, Grand Rapids Chair Co., William A. Berkey Furniture Co., Imperial Furniture Co., and Colonial Manufacturing Company.

## Colonial Bedroom No. 1, Page 151

Bed: R. H. Macy & Co., Inc. Karr Spring-Air mattress and box spring: Flint & Horner Co., Inc.

2 night tables: W. A. Hathaway Co. Secretary desk: Flint & Horner Co., Inc. High chest: Lord & Taylor. Mirror on chest: Flint & Horner Co., Inc. Commode: Jas. McCutcheon & Co. Mirror over commode: Lord & Taylor.

Armchair: W. A. Hathaway Co. Covering—Moleskin rough cloth from Patterson Fabrics, Inc.: Bello, Inc. Dumbwaiter—2 tier: Flint & Horner Co., Inc.

2 side chairs: R. H. Macy & Co., Inc.

Ceiling—light peach wallpaper: Richard E. Thibaut. Rug—Alexander Smith brown Chippendale: W. & J. Sloane.

(Continued on page 192)



# Moving into a New House?



## See that your New Home gets a comfortable start with the Right Kind of Mattress

BRIGHT new house to furnish! Of course you're buying some bright new furniture to go in it. Before you spend all your money, remember no matter how luxurious you are by day, you will be uncomfortable at night if you sleep on a poorly constructed mattress.

Even if you have to do without a new rug or pictures for a while—start your house off with mattresses that will let you sleep!

### Scientifically built for sleep

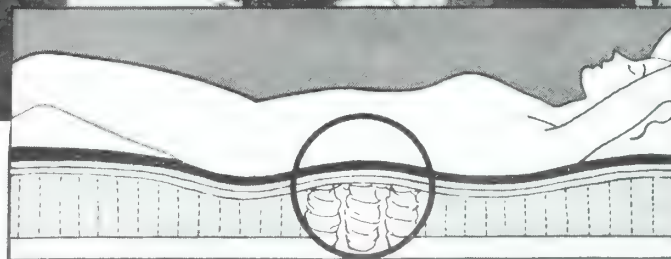
The famous Simmons Beautyrest Mattress is designed for natural, deep slumber. Its 837 "floating-on" coils adjust themselves instantly and completely to the weight of your body at every point

of contact. Your muscles are not kept tense.

You turn and take the 20-45 positions every sleeper takes—unconsciously. You sleep easily, deeply, luxuriously—and wake up in the morning with mind and body thoroughly refreshed.

Equip your new house at the start with Simmons Beautyrests and you will have the foundations of good sleep for the rest of your life.

The Beautyrest Mattress costs \$39.50—only 2¼¢ a day. Inquire about it today at your furniture or department store. The same famous construction is obtainable in the Beautyrest Hair Mattress, \$59.50. Other Simmons products are the Deepsleep and



### THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

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Slumber King mattresses, Box Springs, the Ace and other coil springs.

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### TO BRIDES...

*Do without some of the frills and buy the essentials first. A Simmons Beautyrest Mattress is the greatest sleep luxury in the world—yet any young couple can afford it at only 2¼¢ a day!*

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1107 BROADWAY, NEW YORK CITY

## WHO IS MARTHA?

(CONTINUED FROM PAGE 182)

Many of these women would make excellent servants and they would enjoy the work if only mistresses would do their part to put domestic work on a par with other business occupations. Deprived of its class connotations, housework can be an interesting and respected profession. With the many modern inventions, it has already lost much of its drudgery and requires intelligence rather than physical strength.

If women really want to solve the servant problem in their homes and attract a better type of persons to this work, they can do it. But the relationship must be placed on the plane of a business contract and the antique ideas of the servant class abolished. Because my name is Martha—I know!

**EDITORS' NOTE:** The foregoing article on the servant problem was written by one who herself is in actual domestic service. For obvious reasons her identity must remain concealed, but we are glad to vouch for the authenticity of her observations and the sincerity with which they are presented.

## IT'S WONDERFUL HERE!

(CONTINUED FROM PAGE 174)

these sums vary with the length of the cruise.

When you go ashore, do it with a certain amount of finesse. Dress as if you were going to civilization, whether you are or not—none of this shorts-and-socks bravado. If you're going just for the day, get hold of a zipper bag for your bathing things and other trivia; towel wrappings have a steerage look, and little suitcases are just a nuisance.

Ship's officers are always well-informed about any ports of call, and can tell you about the dives, ruins, and price range of a given place. Once on land, it's safer not to talk about the "quaint" natives within their hearing; they probably understand every word you say and think you're pretty quaint yourselves.

So much for cruises. If your wedding trip is to be by motor, you run into an entirely different set of circumstances. In the first place, you're on your own time, not a steamship company's, and your chances of escaping detection (once you have relieved the car of such foreign matter as old shoes and tin cans) are much better.

Before starting on a trip of any length, it's a good idea to look on the dark side and be fortified against any emergencies—have your new husband see that the spare tire is in good working order, and that the equipment includes such pessimistic articles as headlight bulbs, fuses, a jack, a hand-pump, and a good powerful flashlight. It's better to be safe than stranded.

Take along a fistful of road maps—even though you think you're well-informed without them. Most oil companies put out very thorough-going ones, with every inch of highway and byway marked clearly, even to the detours. (Detours, unhappily, spring up overnight, and a nice juicy one can do as much damage to your dispositions as it does to the car.) These same oil companies will even route your entire trip for you, if you write in advance.

(Continued on page 191)

A NAME

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Makers of Exclusive Silver Designs for 50 Years  
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## IT'S WONDERFUL HERE!

(CONTINUED FROM PAGE 190)

If you're taking a continuous trip and not settling down any particular place, you'll probably just drop in anywhere you happen to land. Frequently you'll have to put up with small and inconvenient inns, where you may be regarded with suspicion or treated as one of the family. You have the choice of being debonair about it or miserable, and the only thing to do is be amused at no hot water in the morning and pork chops three meals running.

On the other hand, you may be planning to mingle with the throng at a resort hotel. In that case, it's smart to make your reservations in advance, by letter or telegram—there's an element of chance in just dropping by, as your hotel may have burned down or closed up. As you go to register—and this applies to any hotel or inn—don't absent-mindedly pick up the pen. Your husband signs; Mr. and Mrs. John Thomas, and even he would do well to practice it a few times beforehand.

In a European plan hotel, you'll probably want to tip for meals as you go along; in one run on the American plan, you tip the waiter approximately five per cent of your board at the end of your stay. A chambermaid in any hotel gets from fifty cents to a dollar a week, depending on the size of the hotel, and you tip bell boys, porters and head waiters as you need them.

When your trip involves any of those scenic mountain regions, such as the Rockies or the Adirondacks, remember that the temperature drops with the sun. Any early morning or after dark driving is likely to be a pretty chilly proposition unless you've provided good warm topcoats and gloves, and even the most spectacular moonlight or sunrise won't be much fun if your teeth are chattering.

Among your forethoughts should be a good packing system. Arrange your baggage so that you can carry on for three or four days out of one bag, without having to haul out a dozen every time you stop. This is known as condensation; if you practice it skillfully, your husband will realize that he has married a gem among women.

Two other common methods of transportation are train and airplane, both easily handled because there are no alternatives of attack. If you're going anywhere by train, you have to take a compartment, and that's all there is to it. This is really pretty nice, because it isolates you from your fellow travelers and because you can have your meals served there. You tip the porter and you tip the waiter; that cinches the matter. Airplanes are for those who like their travel in concentrated doses, and it hardly seems necessary to repeat the cry about reservations in advance. If you're going any distance, it's better to make your trip in successive hops rather than long flights. It's less tiring and easier on the morale of all concerned. You'll have to boil down your trousseau so that your baggage is within the thirty-five pound limit, or pay for extra weight pound by pound.

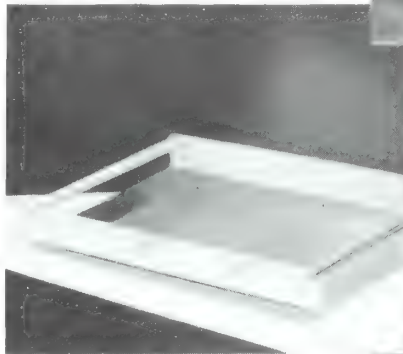
With a hemisphere or two at your feet, deciding on a destination is no simple matter of eeny-meeny-miny-mo. But don't try to see everything the first time—it's just as well for you and your husband to save some of the places for your second honeymoon.

## SELECTED FOR HOUSE & GARDEN'S

# Ideal House

For their serviceability, their charm of design, their smart modernness—these items from the Revere Giftware line were selected and recommended by House & Garden for its "Ideal House."

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**Aristocrat Tray.** Ideal for serving cocktails because the deep, straight sides and the long, reeded brass handles keep glasses from sliding off even if the hand be a bit unsteady. Fashioned from solid brass. Polished chromium finish outside—satin chromium finish inside. 15 in. long; 10 in. wide; 1½ in. deep. No. 176 ..... \$5.

**Candy Caddy.** For candy, nuts or other appetite-tempters. The turned copper knob and base are of solid walnut, waxed to a high finish. Finished either in polished copper or chromium—both chromium lined. 6 in. high; diameter at top, 4½ in. Copper, No. 105, \$2.50. Chromium, No. 115.....\$3.00



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water tube or brass pipe for hot and cold water and heating lines. Herenloy or copper for hot water tanks. The additional cost of rust-proofing with copper and brass is small—the added investment value large.

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City

State



## FOR OUR READERS' INFORMATION

(CONTINUED FROM PAGE 138)

Draperies—quilted chintz: F. Schumacher & Co.  
Glass curtains—brown organdy from H. B. Lehman-Connor Co., with white fringe from Consolidated Trimming Corp.: James Pendleton, Inc.

Bed valance—Brown organdy from H. B. Lehman-Connor Co., with white fringe from Consolidated Trimming Corp.: James Pendleton, Inc.

Under shades—white with brown tapes: Hough Shade Corp.

Furniture in the Colonial Bedroom No. 1 is shown by courtesy of the following manufacturers: Baker Furniture, Inc.; Williams-Kimp Furniture Company; William A. Berkey Furniture Co.; Kaplan Furniture Co.; Imperial Furniture Co.; and Grand Rapids Chair Co.

### Colonial Bedroom No. 2, Page 151

All maple furniture. 2 beds: Gimbel's. 2 bedside tables: Gimbel's. Dressing table: Gimbel's; Plate glass mirror above. High chest: Gimbel's. Desk: Gimbel's. Chair at desk: Gimbel's. Covering—Morton Sundour Co., red fabric: Bello, Inc.

2 arm chairs: Gimbel's. Covering—Morton Sundour Co., red fabric: Bello, Inc.

Hanging shelves: Gimbel's.

Wallpaper—blue-gray—Imperial Paper & Color Corp.: Wolf Bros. Wall Paper Co.

Curtains—gray chintz: Waverly Division of F. Schumacher & Co. Lining—red chintz from Arthur H. Lee & Sons, Inc.: Jane Smith, Inc.

White piqué under-curtains: from H. B. Lehman-Connor Co.: Jane Smith, Inc.

Bedspreads—gray fabric from L. C. Chase & Co., welting of Morton Sundour Co., red fabric: Bello, Inc.

Box spring skirt—white piqué, box-pleated, from H. B. Lehman-Connor Co.: Bello, Inc.

Rug—red Textred from Geo. E. Mallinson Importing Co.: Bello, Inc.

Furniture in Colonial Bedroom No. 2 is shown through the courtesy of W. F. Whitney & Co.

### Modern Living Room, Page 157

Furniture: all blond pine. Minipiano: Hardman, Peck & Co. Piano chair: R. H. Macy & Co., Inc. Covering—Howard & Schaffer, green fabric: Nancy McClelland, Inc. Armchair: R. H. Macy & Co., Inc. Covering—white fabric: Richard E. Thibaut, Inc. Fringe—tomato and green from Consolidated Trimming Corp.: Bello, Inc. Desk chair: R. H. Macy & Co., Inc. Covering—white leather: F. Schumacher & Co.

Sofa: R. H. Macy & Co., Inc. Covering—white fabric: Richard E. Thibaut, Inc.

2 Sofa tables: Grosfeld. 2 Poufs: R. H. Macy & Co., Inc. Covering—Howard & Schaffer, Inc., green fabric: Nancy McClelland, Inc.

Pair love seats: R. H. Macy & Co., Inc. Covering—Carrillo Fabrics Corp., rust fabric: Cox & Ross, Inc. Desk, bookcase, cabinet unit: Grosfeld. Pair servers: Grosfeld. Dining table: Grosfeld.

4 Dining chairs: Grosfeld. Covering—white leather: F. Schumacher & Co. (with triple welt of dark green leather).

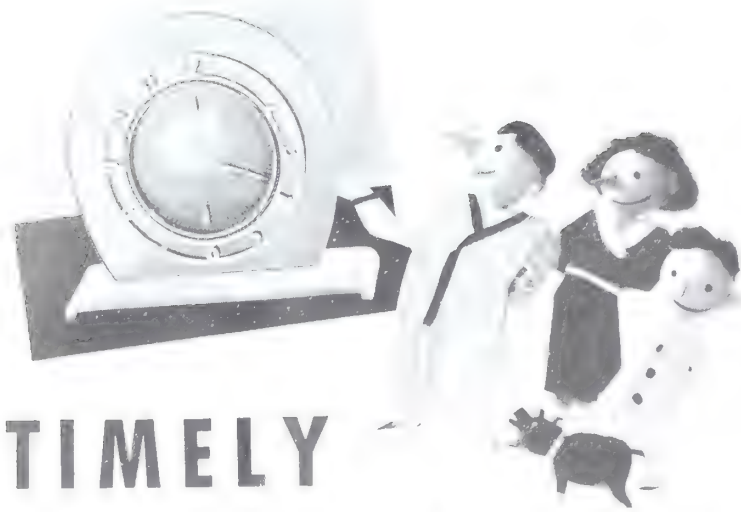
2 Armchairs: Grosfeld. Covering—Carrillo Fabrics Corp., rust fabric: Cox & Ross, Inc.

Armchair—in bay: R. H. Macy & Co., Inc. Covering—Carrillo Fabrics Corp., rust fabrics: Cox & Ross, Inc.

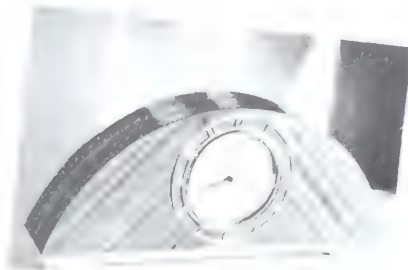
Revolving book table: B. Altman & Co.

Rug—Bigelow-Sanford Twistweave beige: R. H. Macy & Co., Inc.

Curtains—beige, J. F. Patching & Co.: Earnshaw, Inc. Furniture is shown by courtesy of the following manufacturers: Albert Grosfeld Furniture Import & Mfg.,



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*SWARTIMORE*, a handsome wall clock in a period design. Brown mahogany case with brass ornaments and cast. Mount Vernon room in color on glass panel. 21 inches high. Priced at **\$14.50**

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Inc.; Hardman, Peck, & Co.; Dunbar Furniture Manufacturing Co.; and Charak Furniture Co.

#### Modern Bedroom No. 1, Page 156

Furniture: Brazilian rosewood, 2 beds: Wanamaker's. Night table: Wanamaker's. Desk: Wanamaker's. Armchair: Wanamaker's. Covering—rust fabric: F. Schumacher & Co.

Low chest: Wanamaker's. High chest: Wanamaker's. Table: Grosfeld.

Side-chair: Grosfeld. Covering—eggshell fabric: F. Schumacher & Co.

Glass curtains—Quaker net: Lord & Taylor.

Draperies—gold serge from L. C. Chase & Co.; Cox & Ross, Inc. Lined with Extra Satine rust color, from Johnson & Faulkner; Nancy McClelland, Inc. Trimmed with rust cord in scrolls, from E. L. Mansure Co.; Bello, Inc.

Rug—Alexander Smith, rust Buckingham: W. & J. Sloane.

Bedspread—gold serge from L. C. Chase & Co.; Cox & Ross, Inc. Fringe—white, with rust cord, from E. L. Mansure Co.; Bello, Inc.

Walls—yellow striped paper from Thos. Strahan Co.; Bello, Inc.

Furniture used in Modern Bedroom No. 1 is shown through the courtesy of the following manufacturers: Herman Miller Furniture Co., and Albert Grosfeld Furniture Import & Mfg., Inc.

#### Modern Bedroom No. 2, Page 156

2 beds—Simmons Beautyrest mattresses and box springs on legs: Wanamaker's. High chest: Belle Lenert. Low chest: Belle Lenert. Desk: Grosfeld.

2 chairs—R. H. Macy & Co., Inc. Covering—white leather: F. Schumacher & Co. Armchair: Belle Lenert. Covering—blue fabric from Rodoma Inc.; Nancy McClelland, Inc.

Table: Grosfeld. Rug—Firth Carpet Co., worsted chenille, turquoise: Lord & Taylor.

White fur rug: R. H. Macy & Co., Inc. Bedspread—chintz: Richard E. Thibaut, Inc. Curtains—chintz: Richard E. Thibaut, Inc. Fringe—wood molds, painted blue, from Consolidated Trimming Corp.; Bello, Inc. Venetian blinds—white with blue tapes: Columbia Venetian Blinds.

Furniture is shown through the courtesy of the following manufacturers: Robert W. Irwin Company; Albert Grosfeld Furniture Import & Mfg., Inc.; Simmons Co.; and Dunbar Furniture Manufacturing Co.

#### China News, Page 160

*Top Row.* Left to right, 14 piece breakfast set of Scammell china designed by Mary Ryan. Same pattern also comes in complete dinner service. Hammacher-Schlemmer. Nautical plate: Macy's. White Syracuse china with colored border. Onondaga pottery from Ovington's. Flowered plate, "Lady Hamilton" design. An open stock pattern by Oneida Community. Can be ordered through Jas. McCreery.

*Second Row.* Copeland & Thompson Spode Lowestoft pattern "Old Gloucester", open stock: Tiffany & Co.

*Third Row.* Wedgwood's Harlech pattern: Ovington's. Wedgwood's ivy design: Rich & Fisher. Wedgwood's Canberra pattern: Wm. H. Plummer.

*Fourth Row.* Carbone pottery from Gerard. Vernon pottery, "Organdie" pattern: John Wanamaker. Spode dessert plate, botany center: Jas. McCreery. Franciscan pottery: Hammacher-Schlemmer.

#### Glass Gleams, Page 161

*Top Row.* The first three glasses at left are Orrefors glass from Sweden House. Next, Duncan & Miller design: B. Altman & Co.

*Second Row.* Fostoria glass, "Beacon" design: Ovington's. Cambridge "Exeter" pattern: Plummer.

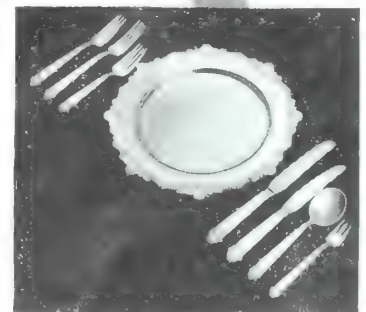
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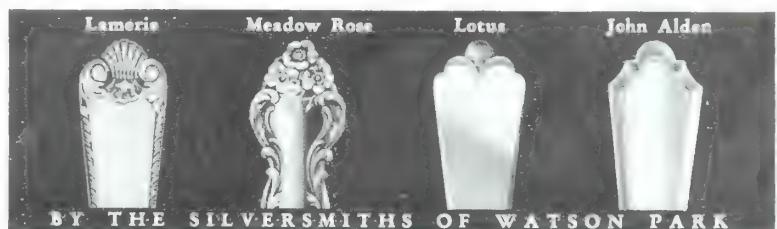
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(1)  
Bride's Eye  
View

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*Third Row.* Crystal vase: Pitt Petri; Steuben glass decanter: Steuben. Swedish liqueur set: Sweden House.  
*Fourth Row.* Ortelius vase: Georg Jensen. Regency Steuben glass vase: Steuben. Czechoslovakian glass cornucopias imported by Ovington's.  
*Fifth Row.* Verlys glass bowl: Ovington's.

### Simplicity in Sterling, Page 162

1. "Fiddlethread" from Frank W. Smith: Peter Guille Ltd. 2. "American Directorate" from Lunt Silversmiths: Ovington. 3. "Courtship": International Silver Co. 4. "Craftsman" from Towle Mfg. Co.: Lambert Bros. 5. "Juliana" from The Watson Co.: Plummer Ltd. 6. "John Alden" from The Watson Co.: Plummer Ltd. 7. "Sonata": Reed & Barton. 8. "Regency" from Lunt Silversmiths: Ovington. 9. "Fairfax": The Gorham Co. 10. "Maytime" from The Alvin Corp.: John Wanamaker. 11. "Empress": International Silver Co. 12. "Cactus": Georg Jensen. 13. "Cascade" from Towle Mfg. Co.: Lambert Bros. 14. "Copenhagen" from Manchester Silver Co.: Gimbel Bros.

### More Elaborate Designs, Page 163

1. "Sir Christopher" from R. Wallace & Sons: Park Curiosity Shop. 2. "Stradivari" from R. Wallace & Sons: Park Curiosity Shop. 3. "Colonial Classic": from Reed & Barton. 4. "Chased Classic" from Lunt Silversmiths: Ovington. 5. "Royal Windsor" from Towle Mfg. Co.: Lambert Bros. 6. "King Edward": The Gorham Co. 7. "Normandie" from R. Wallace & Sons: Park Curiosity Shop. 8. "Meadow Rose" from The Watson Co.: Plummer Ltd. 9. "Cellini" from Graff, Washbourne & Dunn: Brand-Chatillon. 10. "Chantilly": The Gorham Co. 11.

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"Bridal Bouquet" from The Alvin Corp.; John Wanamaker. 12. "Hawthorn"; Reed & Barton. 13. "Chased Romantique" from The Alvin Corp.; John Wanamaker. 14. "Richelieu"; International Silver Co.

#### Table Linen, Pages 164 and 165

1. Gribbon cloth, designed by Hugh K. Milliken; Mosse. 2. Dinner cloth from McGibbon, Inc. 3. Hand-made doily set; Bournefield. 4. Gribbon cloth, designed by Hugh K. Milliken; Mosse. 5. Tadpole cloth from Leron, Inc. 6. Doily set; Grande Maison de Blanc. 7. Appliqued fruit set; Mosse.

#### Plated Flatware, Page 165

1. "Longchamps" from Oneida Ltd. (Wm. A. Rogers division); Bloomingdale. 2. "Evangeline" from Reed & Barton; John Wanamaker. 3. "Remembrance" from The Gorham Co. 4. "Ultra" from R. Wallace & Sons; Ovington. 5. "Lovely Lady" from International Silver Co. (Holmes & Edwards' division); B. Altman. 6. "Love-lace" from International Silver Co. (1847 Rogers Bros.); Macy.

#### Blankets and Comfortables, Pages 166 and 167

Bed: Wamsutta Supercalc bed set; Grande Maison de Blanc

Summer blanket, Nocturne; Altman

Colonial bed: Lord & Taylor

1. Summer blanket and throw; Eleanor Beard. 2. Chatham Blanket in Cellophane; R. H. Macy. Chatham's Raleigh; Stern Brothers. Nashua's Luxora; Bloomingdale's. 3. Kenwood's Dessert Throw; Lord & Taylor.

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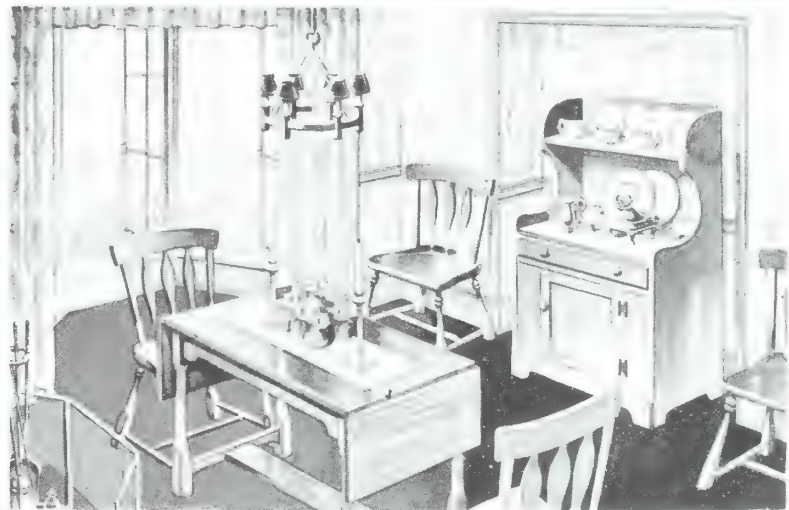
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**Linens and Bedspreads, Pages 168 and 169**

Bed: Sheet and pillow slip; Léron

Comfortable; Carlin Comforts

English Regency bed; Lord & Taylor

1. Regimental stripe, John Wanamaker; By the makers of Pepperell, Irene Hayes and Marcus colors on Pepperell Peeress; Altman. 2. Dwight Anchor sheet; Hearn. Utica monogrammed sheet; Altman. Coronation linen sheet; McCutcheon. 3. Embroidered sheets; Grande Maison de Blanc. 4. Chintz bedspread; Altman. 5. Bates bedspread; McCutcheon. 6. Louis XVI satin bedspread; Nancy Lincoln Guild. 7. Tyrolian bedspread; Lord & Taylor. Diamond chenille bedspread; Gimbel's

**Luxurious Closets, Page 170**

Upper left, linen closet, W. & J. Sloane

Upper right, man's closet. Decorated by Mrs. Cecil Rhodes for B. Altman

Lower left, woman's closet. Decorated by Mrs. Cecil Rhodes for B. Altman

Lower right, guest closet, W. & J. Sloane

**Kitchen Comfort, Page 171**

Sketch show; Glenwood gas range from Glenwood Range Co., Taunton, Mass. Monel metal sink from Whitehead Metal Products Co. of N. Y., Inc.

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### Photographs:

1. Proctor & Schwartz Roast-or-Grill from Lewis & Conger. 2. Kitchen Aid mixer from Hammacher, Schlemmer. 3. National Enameling & Stamping Co., Nesco pots from B. Altman. 4. Wagner Mfg. Co., Magnalite kettle and pan from R. H. Macy. 5. Norrey's Products, Inc. broccoli cooker from Lewis & Conger. 6. Mello-Chime & Signal Inc., signal from R. H. Macy. 7. Vollrath Co. Queensware pots from Hammacher, Schlemmer. 8. M. H. Rhodes, Inc. Mark-Time clock-watcher from Abercrombie & Fitch. 9. West Bend Aluminum Co. coffee dispenser from R. H. Macy. 10. American Electrical Heater Co. American Beauty iron from Lewis & Conger. 11. J. Wiss & Sons Co. kitchen shears from B. Altman.

### Al fresco, Page 172

1. Fitzgerald Mfg. Co. hotplate: Bloomingdale's. 2. Manning Bowman waffle iron: Lewis & Conger. 3. Swartzbaugh Mfg. Co. buffet roaster: B. Altman. 4. Silex Co. coffee maker from B. Altman. 5. Hamilton Beach juicer: Hammacher, Schlemmer. 6. Samson United Co. egg cooker from Gimbel's. 7. Robeson-Rochester toaster from Hammacher, Schlemmer.

### Buffet Supper, Page 173

1. Kensington buffet tray from Lewis & Conger. 2. Landers, Frary & Clark percolator set from Bloomingdale's. 3. Chase Brass & Copper Co. hotplate: Lewis & Conger. 4. General Electric juicer from R. H. Macy. 5. Westinghouse electric stove from B. Altman. 6. Revere Copper & Brass Co. ice bucket, casserole frame, nut dishes from Ovington's. 7. McGraw Electric Toastmaster Hospitality Tray from R. H. Macy.

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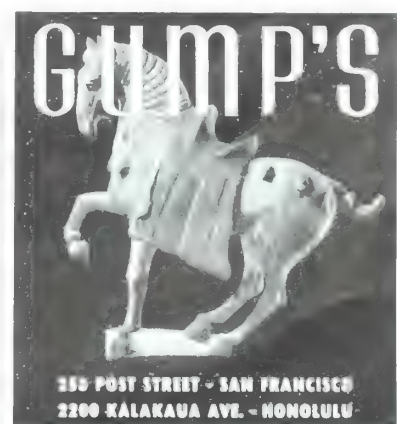


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D17. THE IPSWICH GROUP and THE CHELSEA GROUP are two interesting booklets that show you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D18. PAJAMA FURNITURE is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D19. THE COMPLETE GUIDE TO FURNITURE is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D20. THE STORY OF AMERICAN FURNITURE is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

## Beds and Bedding

D21. LET'S PLAN YOUR ROOMS is a series of smart sketches by a well known decorator, solving small space problems with clever ideas. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D22. WHAT YOU SHOULD KNOW ABOUT BLANKETS is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D23. RESTFUL SLEEP is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D24. A GUIDE TO BETTER BED-MAKING is the first new idea in a sheet we've seen in some time. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D25. HOW TO GET YOUR BEAUTY SLEEP is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D26. ACCENT ON STYLE goes into details about the inside quality and outside style of smartly designed tuftless mattresses, and shows a complete line of studio couches to fit into rooms of almost every decorative type. DEPT. G-5, ALBANY, N. Y.

D27. THE MATTRESS THAT FEELS SO GOOD is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

## Home Furnishings and Equipment

D28. ROSEMONT is a booklet that shows you how to select the right pieces for a first set or a full set. It includes pictures of beautiful settings, and gives you a decorative help in planning effective room schemes. DEPT. G-5, ALBANY, N. Y.

D29. A DISCOVERY in Practical Cookery describes the shining new Glenwood gas range, with its 4 ovens for roasting, broiling, toasting and warming—its economical Dual-Thrift top burners—and its automatic lighting and heat control. DEPT. G-5, ALBANY, N. Y.

D30. CHAIN TAPE VENETIAN BLINDS replace cotton tapes or cords with chains, to give you a blind that's smart, permanent and sanitary. You'll want to read up on the six quality points of this decidedly new type. DEPT. G-5, ALBANY, N. Y.

D31. CONSO TRIMMINGS offer a set of four booklets brimful of ideas by clever decorators, suggesting smart finishing touches for your draperies, slip covers, curtains, lampshades, closets and accessories. All are free. DEPT. G-5, ALBANY, N. Y.

D32. HOUSEHOLD NEWS is a catalog of unusual gadgets for the garden, interesting porch and lawn furniture, decorative objects for the home, all the attractive and intriguing things for which Lewis & Conger is famous. DEPT. G-5, ALBANY, N. Y.

D33. BUILDING COLOR SCHEMES From the Floor takes you room by room through the house, helping to plan effective decorative schemes, with a smart floor-covering as the starting point. Available in the United States only. Send CONGOLEUM-NAIRN, INC., DEPT. G-5, BELGROVE DRIVE, KEARNY, N. J.

D34. THE TRU-TONE CARPET BOOK simplifies your floor covering problems, answering questions on the use and care of all types of carpets. It shows the Tru-tone colors, and gives you a decorative help in planning effective room schemes. ALEXANDER SMITH & SONS CARPET CO., DEPT. G-5, 577 FIFTH AVE., N. Y. C.

D35. FACTS about Amhaco Broadloom tells about a floor covering that is new, has had a severe test in the much-visited model homes at Macy's and Wanamaker. A chart shows 9 attractive colors. CLINT CARPET CO., DEPT. G-5, 222 W. NORTH BANK DRIVE, CHICAGO, ILL.

D36. THE SECRET OF ENTRANCING LIGHT places importance on the ensemble of lamps, and their skilful placement. Leading decorators help you solve the problem with diagrams of rooms and pictures of more than 100 lamps, arranged in periods and styles. LIGHTOLIER CO., DEPT. G-5, 11 E. 36TH ST., N. Y. C.

D37. LUMARITH LAMP SHADES tell about an exciting invention of the practical chemist, accepted at once by decorators. The colors are charming—the light soft diffused—the shades washable, colorfast, spotproof—almost wear-proof! CELLULOSE CORP., DEPT. G-5, 10 E. 40TH ST., N. Y. C.

D38. HAMMACHER-SCHLEMMER has compressed the most exciting buys of the seven floors of housewares into a catalog from which you can order the newest kitchen equipment, glassware, closet and bath accessories, garden furniture and a sort of useful gift. HAMMACHER-SCHLEMMER, DEPT. G-5, 145 E. 57TH ST., N. Y. C.

## Clocks

D39. TELECHRON says, "the perfect gift is time". And to help you select the perfect timepiece for every room, their pocket-size booklet shows more than 30 different electric clocks—all accurate time keepers—to suit all sorts of decorative schemes. WARREN TELECHRON CO., DEPT. G-5, ASHLAND, MASS.

D40. THE NEWEST SETH THOMAS Electric and Keywound Clocks is a brief folder that goes into full details about four brand new models that you'll want to know about, just designed by the skilful Seth Thomas clockmakers. SETH THOMAS, DEPT. G-5, THOMASTON, CONN.

D41. CHIMES that cast an old world spell may sound the quarter hours from the handsomest of modern clocks with efficient electrical or 8-day movements. For proof, here's a folder of fine new Sessions clocks with lilting Westminster chimes. SESSIONS CLOCK CO., DEPT. G-5, FOREST HILL, CONN.

D42. CHELSEA CLOCKS will give you some new gift ideas. Some use the ship's wheel design, in bronze—others have a ship's bell strike—or a twin set of clock-and-barometer. Still others are smartly modern with no flavor of the sea at all. CHELSEA CLOCK CO., DEPT. G-5, BOSTON, MASS.

D43. THE TIMELIEST GIFT is a shopping guide to two dozen handsome GE clocks for every room of the house—models to blend with every type of decoration. Another folder shows electrical grandfather clocks, with chimes. GENERAL ELECTRIC CO., DEPT. G-5, BRIDGEPORT, CONN.





# HOUSE & GARDEN

Last Publication

June 1937



IT TEARS & DEFENDS  
ON MAGAZINES



OUT OF DOORS

Price 35 cents



Red Rope  
Binder  
Gaylord Bros. Inc.  
Makers  
Stockton, Calif.  
PAT. JAN. 21, 1908



YOU PLAN A BALANCED DIET . .

*should the family take* AIR *as it comes?*



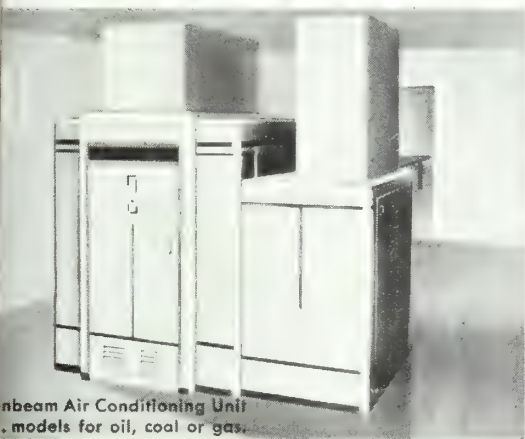
## HEALTHFULLY CONDITIONED AIR *is as essential as pure food*

If you're like most housewives, you've often thought: "We should do something about the air in our home." Purity, cleanliness, healthfulness and freshness are just as necessary in AIR as they are in food.

Today, when you think about the air you breathe, you realize that it is just as important as the food you eat.

It maintains the humidity while its blower-fan is circulating clean, pure air into every room.

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HG-6-37

THE FOX FURNACE COMPANY, ELYRIA, OHIO

Division of American Radiator & Standard Sanitary Corporation



THE FINEST VAT DYES, SCIENTIFICALLY CHOSEN, GO INTO

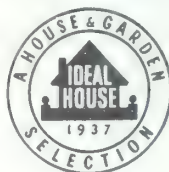
# "Selected Vats" Cretonnes

*Selected Vats  
Cretonnes  
Photograph by  
W. & J. Sloane  
Fifth Avenue  
New York City*



## "Selected Vats" Cretonnes Chosen for "Ideal House" by the Editors of House and Garden

Picked by these home furnishing experts because they conform in every respect to House and Garden's high standards of style, quality and craftsmanship. • Beautifully designed to blend with any color scheme, Selected Vats cretonnes assure color-fast, tub-proof protection to your draperies and slip covers. Selected Vats dyes, used in the manufacture of these cretonnes, have been chosen by test from countless vat dyes because they are the most highly resistant to the effects of sunlight, washing and dry cleaning. Selected Vats cretonnes are to be found in the drapery departments of the leading department stores in your city. S. M. Schwab Jr. & Co., 72 Worth St., New York City.



WHEN BUYING MATERIALS, LOOK FOR THE SELECTED VATS LABEL, COUNTER DISPLAY AND THE HOUSE AND GARDEN SYMBOL HERE ILLUSTRATED, WHICH ESTABLISHES ITS AUTHENTICITY AS AN "IDEAL HOUSE" SELECTION

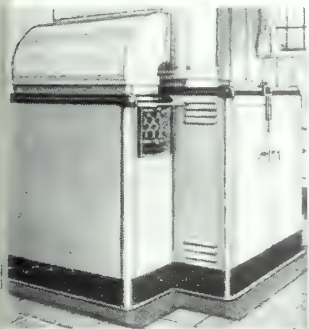


HEATING IN WINTER

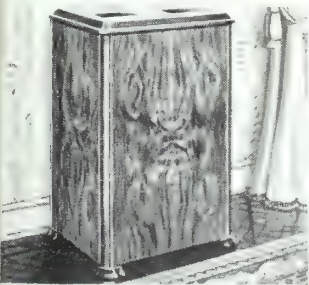
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COOLING IN SUMMER

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The Frigidaire Electric Room Cooler equals the cooling action of 1300 pounds of melting ice daily—wrings gallons of oppressive moisture from the air—yet costs only a few cents a day to operate. Quiet, efficient, trouble-free. Looks like an attractive radiator. Is quickly installed and is ideal for office or bedroom use.

A single, trouble-free installation gives you heating in winter—cooling in summer—and conditioning of air 365 days a year.

Air Conditioning, as "Products of General Motors" develop it, is long past the experimental stage. It is today giving practical, trouble-free, economical service in homes of all sizes throughout the country.

Consider this typical Delco-Frigidaire installation:

A Delco Conditionair (burning either oil or gas) is installed in your basement. Throughout the winter it circulates *warm, fresh, filtered* and

*humidified* air through every room in your house—changing the air completely every ten to fifteen minutes.

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Yet, this single, practical installation costs no more to operate than automatic heating or cooling alone.

...Or, if you prefer, the cooling equipment can be added to your installation *later on*. In other words, you can install year 'round air conditioning all at once...or a season at a time, exactly as you see fit.

The Delco Conditionair and

other Delco-Frigidaire air conditioning equipment grew out of General Motors' vast experience in building devices to get the most out of liquid and gaseous fuels...and out of its unparalleled experience in electric refrigeration, the basis of modern summer cooling.

Think of it in terms of health and happiness—or think of it as insurance against obsolescence—in any case, air conditioning is here. And in fairness to yourself, you should get all the facts... Mail the coupon—Today!

*It Pays to Talk to*

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The Air Conditioning Division of General Motors

**AUTOMATIC COOLING, HEATING AND CONDITIONING OF AIR**

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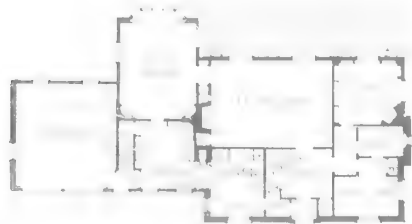
As pleasant as an English countryside is the setting for the home of Dr. and Mrs. Francis I. Harrison at Cooperstown, N. Y.



GREVILLE RICKARD, F. J. WILLIAM F. DREWRY, JR.,

# "Perfect Temperature at 20 below"

SAYS MRS. CARLOTTA CREEVEY HARRISON OF COOPERSTOWN, NEW YORK



FIRST FLOOR



SECOND FLOOR

Architects: Greville Rickard, F. J. William F. Drewry, Jr., Cooperstown, N. Y.

"It was lots of fun planning and furnishing our Cooperstown home. And what problems the architect had to solve!

"First, of course, there were the needs of my doctor-husband. He wanted a home near the hospital. I wanted it different in architecture from that of the hospital. He wanted a separate study which could be used as an office, for his private practice. I wanted the principal rooms out of sight of the hospital windows. We both wanted a living room with the minimum of exposure. For the winters in Cooperstown are often severe.

"I think Mr. Greville Rickard, the architect, and Mr. William F. Drewry, Jr., his associate, accomplished wonders. They gave us everything we asked for. And in addition, planned a home so wonderfully comfortable that even after three years of living in it, I'm still thrilled!

"I send you this Springtime (!) picture because it's always Springtime in our home. We have perfect temperature even at 20 below—thanks to our grand G-E Heating and Air-Conditioning system—which gives filtered and humidified warm air in the important rooms, and a radiator vaporizer system in the others."

*Carlotta Creevey Harrison*



A house that is well lighted eliminates eye-strain. In the Cooperstown house G-E Mazda lamps stay brighter, longer.



The Harrison living room is floored with random width oak planks. The beautifully proportioned fireplace of red brick is topped by an oak mantle with touches of red on the molded dentils. The hearth is flagstone.



This hypothetical radial wiring diagram shows how overload is eliminated and full current assured every outlet.

## HAVE "MADE-TO-ORDER" WEATHER IN YOUR HOME, TOO

Much of the ease of living, in the Cooperstown house of Dr. and Mrs. Francis F. Harrison, is assured by the G-E Oil Heating and winter air conditioning system, which gives perfect temperature in any weather. This G-E "Split System" provides warm air in the important rooms and radiator vapor heat in the others. It is the ideal installation for any types of homes. Your architect, and the General Electric Home Bureau will be glad to help you determine the best G-E Heating and Air Conditioning System for any home you plan to build or remodel.

### G-E PLANNED WIRING ENDS BLOWN-OUT FUSES

G-E Planned Wiring (Radial Wiring) is a revolutionary improvement over old-type wiring methods. It gives you a home wired for a lifetime. It eliminates the nuisance of blown-out fuses and provides adequate wire sizes, switches, and outlets. Circuits are controlled by individual circuit-breakers on each floor. Fuse boxes are entirely eliminated. No home is truly "New American" unless it has G-E Planned Wiring.

### HELP FOR HOME OWNERS

Why not come to headquarters with your home building or remodeling questions? The General Electric Home Bureau with its staff of experts can supply you and your architect with authoritative information on the newest and best electrical installations and materials. We will help you make your future home "New American"—a house designed from the inside out.

Whether you plan to build or remodel, it will pay you to consult a good architect. He can save you many times his modest fee. The General Electric Home Bureau—570 Lexington Avenue, New York City.



The delightful children's playroom in the basement has walls decorated by the youngsters themselves. In the basement this compact G-E Heating and Air-conditioning system provides the "Springtime" atmosphere Mrs. Harrison mentions.

**FREE!** A handsome "New American" Home folder full of facts on home planning, wiring and electrical equipment. Get your copy now.

### Other General Electric Products for the Home!

Dishwashers	Radios	Christmas-tree
Ventilating Fans	Fans	Lights
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Toasters	Room Coolers	Disposal
Food Mixers	Washers	Urn Sets
Immersion	Ironers	Waffle Irons
Heaters	Electric Irons	Electric Cookers
Clocks	Mazda Lamps	Sandwich Grills
Coffee Makers	Photo Lamps	Water Coolers
Sunlamps	Vacuum Cleaners	Electric Blanket
Heating Pads	Floodlights	



The kitchen is finished in natural pine. Equipment includes a G-E Dishwasher—Range—and other electrical servants.

# GENERAL ELECTRIC

RESEARCH KEEPS GENERAL ELECTRIC YEARS AHEAD!





## *An Invitation*

The Editors of House & Garden extend to you a cordial invitation to visit House & Garden's "Ideal House," to be opened on June 15, at Fox Meadow in Scarsdale, Westchester. Constructed on modified Georgian lines, The "Ideal House" embodies our conception of a gracious setting designed for smart, modern living. Its furnishings, selected by Macy's from sources approved by House & Garden, boast no museum *bibelots*, parade no gimcracks; you will find The "Ideal House" tenanted by exciting, new, livable things. A preview of those things has already been presented in earlier issues of House & Garden. But you must actually see the house to appreciate its refreshing charm. If you're unacquainted with Scarsdale roads, the map on page 83 will guide you to our door. Once over its threshold, you will quickly discover why The "Ideal House" has been hailed as the most significant house-building and decorating event of the year!





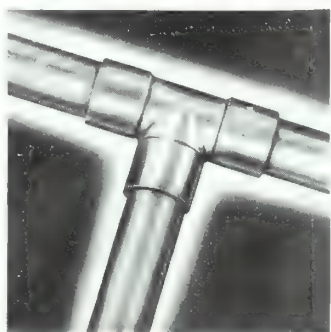
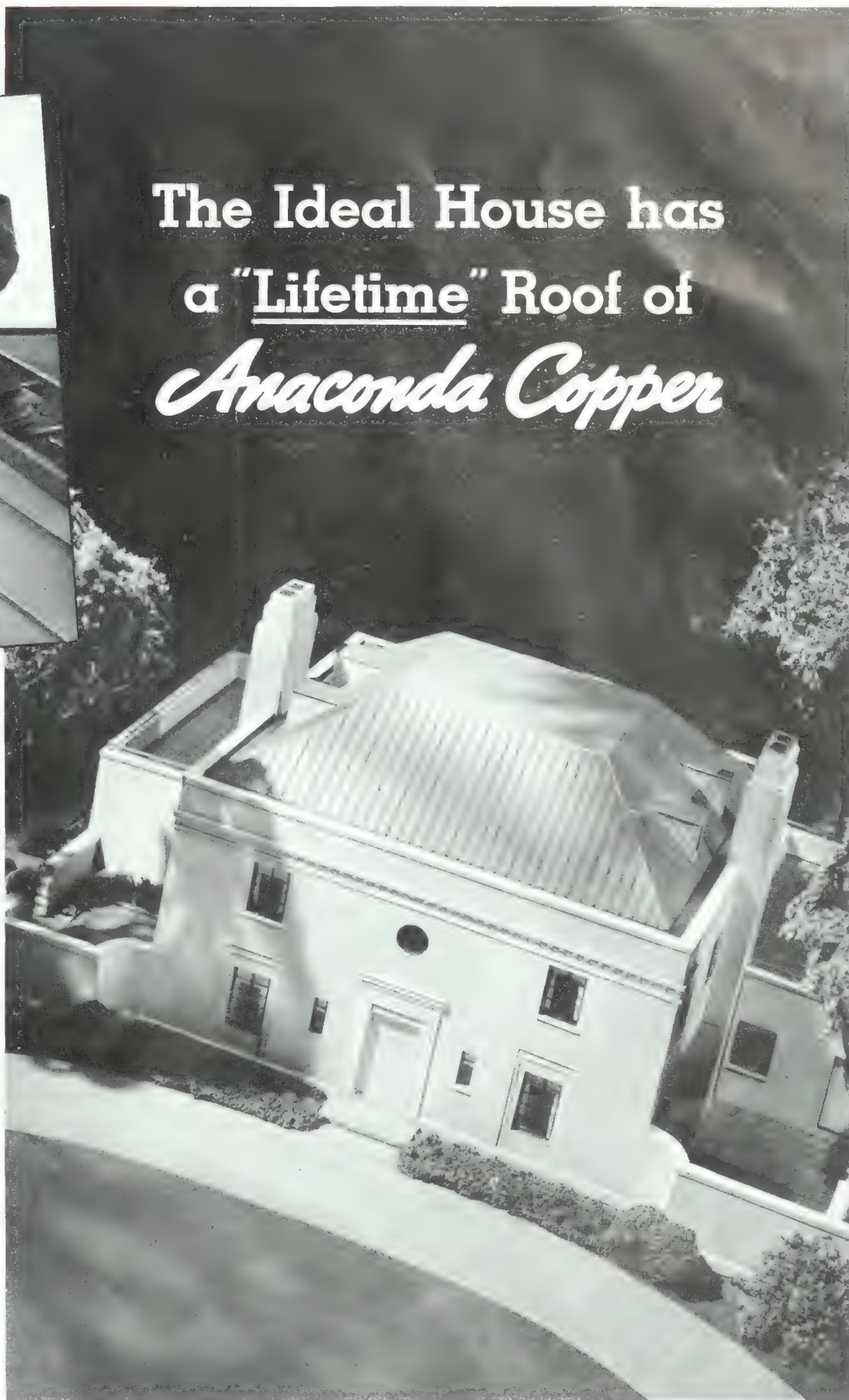
## The Ideal House has a "Lifetime" Roof of *Anaconda Copper*

### Why this roof is a good investment for the home-builder:

- It is Anaconda Copper — standing seam construction.
- Its beauty actually increases with age and service. Weathered copper is always attractive.
- It is durable through the years . . . time-proof and weather-resistant.
- It is fire-safe . . . Copper protects the home from the hazard of flying sparks.
- It is water-tight . . . protects insulation against loss of efficiency due to moisture.

THE Ideal House is amply protected against rust! Not only roof, but flashings, downspouts and water pipes are made of durable Anaconda Copper.

Why not give your home this same protection? Anaconda Copper Roofing is offered in weights and widths that make it suitable for any type of residence. Competent sheet metal craftsmen everywhere are equipped to install it. Ask your architect or builder. And write for booklet, "*Copper, Brass and Bronze in the Home.*"



### Also for Non-Rust Water Piping —ANACONDA COPPER TUBES

Installed, these sturdy tubes cost but little more than rustable piping. They end rust troubles forever . . . insuring a full, free flow for both hot and cold water lines. Use them for heating lines, too.



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But Insulux does *more* than transmit diffused light in predetermined volume; and it contributes *more* than rare architectural beauty. For Insulux defies weather . . . resists fire . . . deadens sound . . . retards heat . . . requires no painting . . . is impervious to grease and odors . . . and is easily cleaned.

If you contemplate building or remodeling, talk with your architect and dealer about Insulux Glass Block. They will be glad to show you where and how you can use it most advantageously.

In the meanwhile, use the coupon below.  
Owens-Illinois Glass Company, Toledo, Ohio.



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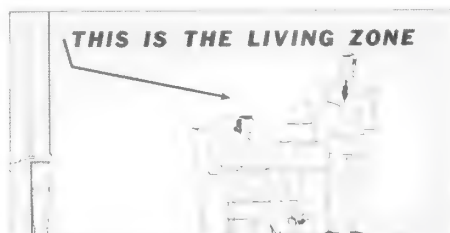
*chosen for*



MODEL HOMES are always exciting because they are forever forecasting trends. House and Garden's 1937 IDEAL HOUSE especially emphasizes harmony in design. Therefore the question of heating had to be rather carefully considered. National AERO Convectors were finally chosen for three important reasons: 1. They fit inconspicuously into the scheme of the interior; 2. They provide *gentle warmth* in the *living zone*, where you really live—not concentrated on the walls or at the ceiling; 3. National Radiator is one of the oldest and largest manufacturers of home comfort equipment. Thus the Ideal House authorities have achieved two ideals in heating—invisible warmth plus the economy of warming the *living zone*. They have done one thing more: they have shown *you* where to buy your comfort . . . from NATIONAL RADIATOR.

There are actually 22 advantages for National Aero Convectors. Your architect, building or heating contractor or any National Radiator Man will be glad to explain them.

National Radiator Corporation, of course, makes a complete line of home heating equipment—Boilers for Coal, Oil, or Gas firing, Oil Heating Units, graceful Art Radiators, Aero Convectors and *true* Air Conditioning Units. National offers you one source of responsibility for complete integrated performance and satisfaction. Write for booklet 197-B, "Facts You Should Know Before Choosing Your Heating Equipment," or lift your 'phone and . . . . .



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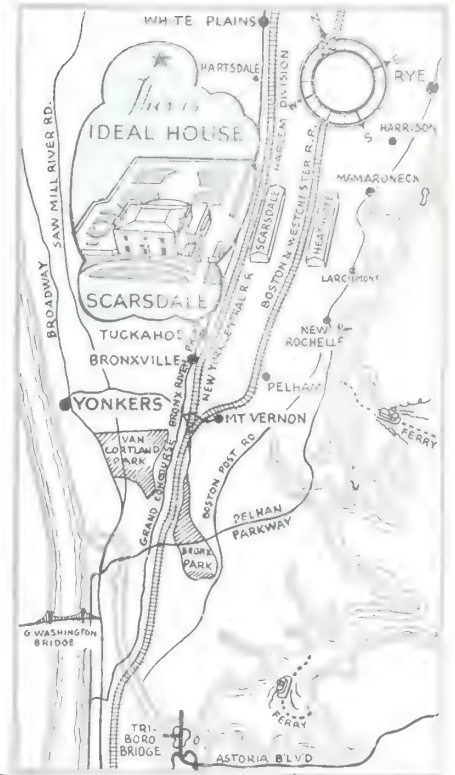


# INVITATION

to the

## MACY HOUSE & GARDEN "IDEAL HOUSE"

**A**LMOST any minute now, the doors of House & Garden's "Ideal House" in Scarsdale will open. The house is completely *furnished and decorated by Macy's Decorating Shop*. This is an urgent invitation to come the moment the opening announcement appears. You'll find the house a gold mine of decorating ideas... for it is furnished with Macy *taste* and Macy *thrift*... The map at your right shows you that all good roads lead to "Ideal House" in Fox Meadow, Scarsdale, Westchester.



### A DETAIL IN "IDEAL HOUSE"

is a crystal dressing table in the Master Bedroom (shown at your left). It was designed by Macy's. It is a modern altar for an ancient beauty ritual. The revolving drawers are as functional as the creams and astringents that stand in prim profusion within the revolving doors. This dressing table is of course only *one* high spot of the ingenuity and beauty our decorators have shown in the Ideal House. Those decorators would like to suggest new beauty and ingenuity for *your* house too; they'll welcome you to the Decorating Shop on the ninth floor at 34th St. and B'way in New York.

**MACY'S  
DECORATING  
SHOP**



*We Built  
a More Charming  
and Livable Home*



... with the AID of this VALUABLE BOOK

"When Dot and I first started to plan our new home what we didn't know about building materials, equipment and furnishings would have filled a book. But somebody must have found out about people like us a long time ago, because one fine morning our postman brought us a big heavy package containing Home Owners' Catalogs—a gift without obligation from the F. W. Dodge Corporation. That company, you know, has been serving architects and the building industry for a great many years.

"Opening that package was like discovering a gold mine. Our eyes popped in amazement as we turned the beautifully illustrated pages of the most handsome and informative book we ever dreamed of. To say that it was just what we wanted—and needed more than anything else in the world, just at that particular time, is putting it mildly indeed.

"It was our salvation. A veritable storehouse of knowledge about the latest and best products and services of leading manufacturers. It seemed to us as if every conceivable thing we could think of, and lots that we couldn't, was in that book. It helped us tremendously in talking with our architect, and gave us plenty of confidence when making decisions. When you get ready to build, take our advice and ask Dodge for a copy of Home Owners' Catalogs."

\* \* \*

Home Owners' Catalogs is presented exclusively to those who are planning to build homes for their own occupancy, within 12 months, in the 37 states east of the Rocky Mountains, at a cost of \$4000 or more for construction—exclusive of land. EVERY APPLICATION WILL BE VERIFIED BY A DODGE REPORTER. Read the restrictions in the application below and do not apply unless you qualify.

## Home Owners' Catalogs

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Webster, Warren & Co.  
Western Pine Association  
Weiss Mfg. Co., Inc., Henry

\*Firms not members of the above firms' catalogs are included in each edition of Home Owners' Catalogs.

### APPLICATION

H & G—6-37

Home Owners' Catalogs will be sent only to owners who plan to build homes for their own occupancy within 12 months, in the Rocky Mountain region, 1900 or more for construction, exclusive of land. Every application must be accompanied by a personal letter stating (1) intended location, (2) when building will start, (3) location, and (4) cost, and (5) name and address of architect, if selected.

F. W. DODGE CORPORATION, 119 W. 40th St., New York, N. Y. I hereby apply for a copy of Home Owners' Catalogs. My letter is attached.

Name

Street

City

State

Telephone





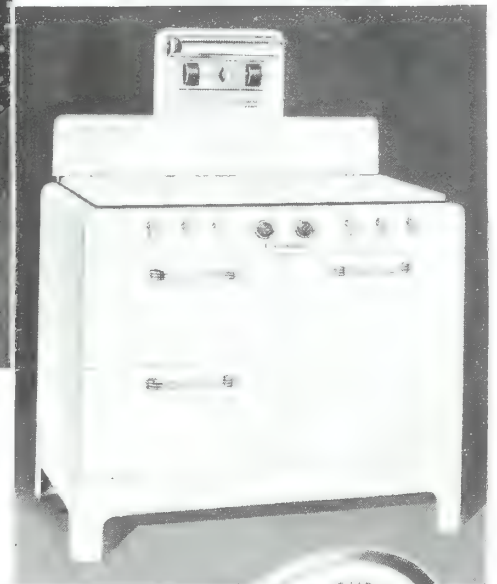
### SMART — NEW

### BUSINESS-LIKE COOKERY

Co-operating with today's "better-standard-of-living-movement," Glenwood comes out with a new Gas range that will provide the indispensable "three square meals a day," easier and better.

Glenwood engineers have contributed new and ingenious inventions. Live, re-circulating heat provides the most uniform baking possible to obtain. Thick, insulated walls keep the heat in the oven and out of the kitchen. Faster broiling insures a juicier, more nutritious steak.

Set the oven heat control dial and your baking is taken care of AUTOMATICALLY. Turn on the Gas and the new "Dual-Thrift" burners light AUTOMATICALLY, too. Amazing? Yes! It's why, today, the great majority prefer to cook with a modern Gas range. Styled in the new "clean-line" manner to make your kitchen more attractive. The new De-Luxe Glenwood is available in several models with four or six top burners.



### LOOK FOR THE "DUAL-THRIFT" BURNER

This new burner saves in every way. Bring your cooking to "boil," turn the burner down to "click" and the tiny simmer-center flame furnishes the exact heat to finish the cooking — none is wasted — no valuable food vitamins are boiled away — no exasperating "boil-overs" — no scorched utensils.

Send for this interesting and  
instructive booklet.  
It's yours for the asking.

GLENWOOD RANGE COMPANY  
Dept. 32-B — Taunton, Mass.

Send me your booklet, "What To Look  
For When Buying a New Range," and tell me where  
I may see the new Glenwood Gas Ranges.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

*Advanced*  
**Glenwood**  
GAS RANGES

"There's nothing like GAS for cooking"

ROASTING

BROILING

TOP COOKING





"SNOWY" says...



# IT'S A SOFT LIFE WHEN YOU SLEEP BETWEEN MOHAWK PERCALE SHEETS

Mohawk Percale sheets are my idea of real "purr-cale" sheets... their soft-as-silk feel makes you go to sleep with a purr and wake up with a purr... And Mohawk Percale sheets wear so long and keep their whiteness so beautifully, they must be born with nine lives."

Small wonder that Mohawk Percale sheets are rapidly becoming America's most popular luxury bed linen. Their sparkling white sheen gives them authentic smartness. Their silk-like texture makes them alluringly soft and cool. For they cost only as few cents more than ordinary running sheets.

Mohawk Percale sheets bring you a welcome economy surprise, too. Although they are woven 40% finer than ordinary sheets—to assure long wear—they are much lighter in weight. At average pound rates, they reduce your laundry bills about \$5.85 a year for each bed. Or make home laundering much easier.

*New Laundry-Saving Package*—To make them all ready to put on your beds, Mohawk Percale sheets now come in sealed, dustproof cartons. Two sheets or four pillow cases. You save first laundering cost.



FREE  
'SNOWY'  
GIFT

When you purchase a complete set of Mohawk Percale sheets or four pillow cases, you will receive a free gift of a Snowy cat figurine.

Name

Address

City

State

Copyright 1937  
Litch & Mohawk Cotton Mills, Inc.



# The Value Sensation of 1937 is Sweeping the Country!

THE BEAUTIFUL NEW

**GE Triple-Thrift**

REFRIGERATOR

**SAVES ON!  
PRICE!**

**2 SAVES ON!  
CURRENT!**

**3 SAVES ON!  
UPKEEP!**

WHEN an all-time low price was placed on the finest refrigerator General Electric ever built—the news spread from coast to coast. Immediately the 1937 G-E Triple-Thrift Refrigerator became the value sensation of the year. That's why people everywhere are now buying G-E Refrigerators at the rate of one a minute! Today you don't have to take "second best" when selecting a refrigerator. The G-E you have always wanted is priced so that you can afford it. You save three ways—on price, on current and on upkeep. The G-E produces more food—and gives more years of economical service—for less money!

All General Electric Triple-Thrift

Refrigerators—Monitor Top and Flatop—are powered with the famous G-E Thrift Unit which carries five full years of performance protection. This is the only sealed mechanism backed by a 10-year record of unparalleled service.

Only General Electric Refrigerators have *forced-feed lubrication and oil cooling*—exclusive features that positively assure lower current consumption, quieter operation and longer life.

Every proved convenience is built into these refrigerators. The beautifully styled all-steel cabinets have interior lighting. Full-width sliding shelves with rounded fronts increase usable space. Even the top shelf slides! There are easy-out ice-cube trays, built-in thermometer, deep-dish vegetable drawer, egg rack, water carafe, matched food containers, and scores of other advantages.

Regardless of how you judge refrigeration values—on price, performance or reputation—General Electric is your logical *first and final* choice! Check the features. Study the advantages. Look at today's low prices. You'll find that the model you want is *within easy reach*! General Electric Co., Nela Park, Cleveland, Ohio.

**OIL COOLING AND FORCED-FEED LUBRICATION ARE EXCLUSIVE G-E FEATURES!**



**Buy on**

STYLE • LOW UPKEEP • PROVED MECHANISM • LOW CURRENT COST • RECOMMENDATION OF USERS • MANUFACTURER'S ELECTRICAL KNOWLEDGE • PRIDE OF OWNING THE BEST • LOW PRICE

**AND YOU'LL BUY GENERAL ELECTRIC**

**COMPARE—SEE FOR YOURSELF!**

**GENERAL ELECTRIC**

**TRIPLE-THRIFT REFRIGERATORS**



MODERN FURNITURE UTILIZES

# TUF-FLEX GLASS

FOR GREATER STRENGTH\*



When the designers of Fashion Flow Furniture created their new bedroom pieces they took full advantage of the trend toward a more generous use of glass in the home. For instance, milady's vanity, illustrated here, offers an excellent example of how the sparkling beauty of glass is made

• A 2-pound steel ball bounds back from a 12x12-in. light of  $\frac{1}{8}$  in. Tuf-Flex, after a drop of 3 feet.

While Tuf-Flex is not unbreakable, its tempering process makes its susceptibility to shattering at puncturing exposed edges or surfaces on the glass to insignificant, even small, amounts. It is not, however, a perfect material.



to blend with modern furniture design. This vanity has a large mirror of polished plate and shelves of Tuf-Flex Glass—the new tempered plate glass which is from three to seven times as strong as ordinary plate glass. Women appreciate the fact that glass is stain-proof in ordinary use. Toilet accessories show to advantage on glass and here the use of Tuf-Flex tempered plate glass, for the first time, makes the long brilliant glass shelves more practical. The whole ensemble adds a noticeable touch of smartness to the room.

**LIBBEY • OWENS • FORD GLASS COMPANY, TOLEDO, OHIO**



# AIRTEMP YEAR-ROUND AIR CONDITIONING

## YOUR No.1 HOME INVESTMENT

*Increases the Selling-Value  
of Your Home—Gives You  
Greater Comfort and Health*



**Y**OU CAN NEVER make a better home investment than to install Chrysler's Airtemp Winter Air Conditioning—which costs no more than an ordinary heating system.

You get big dividends in COMFORT, in HEALTH and—what is also important—in the actual dollars-and-cents increase in the SELLING VALUE of your property.

### WHAT AIRTEMP DOES

Airtemp's winter air conditioner heats, filters, humidifies and circulates the air.

You're through with dry, stuffy air...rid of drafts, colds, discomfort. And it's entirely automatic. No more furnace drudgery.

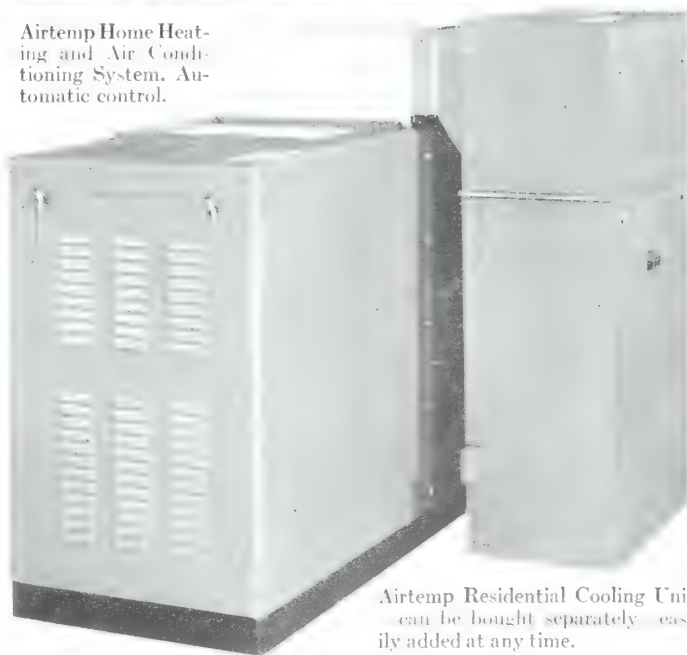
For *summer months*, Airtemp's summer air conditioner can be easily added—to keep your home *cool and clean and comfortable* on the hottest days.

### YOUR HOME STAYS MODERN

And don't forget this—*years from now* your air conditioned home will still be *modern*...and it will still command a high resale value.

Airtemp home heating and air conditioning systems are available for homes of all sizes. Furthermore, Airtemp makes a full line of automatic heating equipment, including oil burners and oil burning and gas burning boilers. See your Airtemp dealer today—or send the coupon direct to us.

Airtemp Home Heating and Air Conditioning System. Automatic control.



Airtemp Residential Cooling Unit can be bought separately—easily added at any time.

AIRTEMP, INCORPORATED, Dayton, Ohio

(Dept. HG-40)

Gentlemen: Please send me free DE LUXE brochure on (check which)

- ☐ Airtemp's Oil Burner  
☐ Airtemp's ( ) Oil ( ) Gas Burning Boiler  
☐ Airtemp's ( ) Winter ( ) Summer ( ) Year-Round Air Conditioning

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

*Keep  
Comfortable  
with*

# CHRYSLER'S AIRTEMP

HOME HEATING AND AIR CONDITIONING SYSTEMS



# The House & Garden

## ARCHITECTS' COMPETITION

### SECTION I

**OBJECTS OF THE COMPETITION**—On the basis of work executed within the past three years, a) to select an architect to design the House & Garden 1938 Ideal House, b) to select an architect to design the House & Garden 1938 "House-for-Two," and c) to make certain other awards as outlined in Section II.

**ELIGIBILITY**—The Competition is open to all registered architects in the United States.

**REQUIRED MATERIAL**—Photographs, plans and other data, as detailed under Section III.

**JURY OF AWARD**—Will be composed of three members of the American Institute of Architects and the Editors of House & Garden.

In making awards the Jury will consider the following points: meritorious design; space economy and convenience of plan; orientation, and adaptation to site; appropriate and skillful use of materials.

*Competition closes June 28, 1937*

### SECTION II

Material submitted will be judged and prizes awarded in two classes as follows:

#### CLASS I

Houses of 7-10 rooms, inclusive:

First Prize \$500

Second Prize \$250

The First Prize winner in Class I will be commissioned to design House & Garden's 1938 Ideal House and, upon acceptance of final drawings, specifications and details, on or before August 15, 1937, will receive an Honorarium of \$250 in addition to the \$500 prize award.

#### CLASS II

Houses of 6 rooms and under:

First Prize \$500

Second Prize \$250

The First Prize winner in Class II will be commissioned to design House & Garden's 1938 "House-for-Two" and, upon acceptance of plans and elevations, will receive an Honorarium of \$250 in addition to the \$500 prize award.

Supplementing the prizes in the above classes, a number of houses, not to exceed ten, will be selected by the jury for Honorable Mention and an award of \$50 each.

All prize-winning houses, and those receiving Honorable Mention, will be published in House & Garden. Should any other houses be selected for publication their architects will be compensated for photographs used at the rate of \$5 each.

### SECTION III

#### CONDITIONS OF THE COMPETITION:

1. The contest is open only to registered architects residing in the United States. Each contest-

### NOTICE TO ARCHITECTS

House & Garden announces a new type of architectural competition. The winner of the First Prize in Class I will receive the commission to design the House & Garden "Ideal House" for 1938. The winner of the First Prize in Class II will design our "House-for-Two."

Cash awards, totalling \$1,250 to the architect of the "Ideal House" and \$750 to the architect of our "House-for-Two," will be awarded in lieu of the customary percentage fees (without supervision) for the design of private residences.

Under this new program we shall give even greater prominence to our "Ideal House" for 1938 than we have in 1936 and 1937. The architect of this important editorial feature will naturally receive full credit.

Rights to the design of the "Ideal House" will revert to the architect after its final publication in House & Garden. We reserve the privilege, however, of furnishing plans and specifications to selected real estate firms and builders wishing to cooperate with department stores and House & Garden, in the construction, decoration and exhibition of duplicate "Ideal Houses." In such cases the architect will, of course, be prominently identified with the design of the "Ideal House" and suitable arrangements for supervision of construction will be made.

Similar conditions will apply to the design and publication of our little "House-for-Two." Edgar I. Williams, member of the New York committee of the A. I. A. Committee on Competitions, is the Architectural Adviser of the House & Garden Architects' Competition.

ant may submit as many houses as he desires, the submission of such material being taken as acceptance of the conditions of this competition. There is no restriction on style or materials. But no material will be accepted which has previously appeared in magazines other than those edited for the architectural profession.

2. In determining the total number of rooms of a house, the following rooms *only* should be counted: Living room, dining room, study or library, kitchen, bedrooms and servants' bedrooms. Contestants must write on the back of the mount the class in which the house submitted is to be entered.

3. Presentation of each house will comprise:

a) Two photographs: A general exterior view, and an exterior detail; both 8" x 10" in size, glossy finish.

b) A first floor plan and (or combined with) a plot plan; a second floor plan. Plans to be drawn on scale, at 1/4" scale, walls in solid black, with

room designations and dimensions clearly lettered. Orientation must be indicated on plan.

c) The following information, included as legend:

Location of House

Type of Construction

Material of Exterior Walls and Roof

Color of: Exterior Walls

Roof

Trim

Blinds

Entrance Door

(Color to be indicated, in water color or tempera in a block 1 1/4" x 1/2" opposite each item. When more than one color is used on walls, the color block may be divided accordingly.)

d) The title, "The House & Garden Architects' Competition" must be lettered across the bottom of the mount.

e) All the material under a, b, c and d, above should be mounted on a single piece of heavy cream-colored board, 30" x 40" exactly.

f) The name and address of the contestant must not appear on the front of the mount.

4. On the back of the mount there must be:

a) Indication of Class in which the house is entered.

b) The contestant's name and address, written on the mount and covered with a piece of paper pasted around the edges.

c) An envelope, pasted to the mount, containing Blueprints, from which the architect's name and address have been eliminated, showing the four elevations of the house.

A plain, unsigned sheet of paper listing the following information (this item is not mandatory, but is expressly requested by the Editors for their information. Indicate if any item is to be treated confidentially): Name of owner; location of house; cubic foot content; cost per cubic foot; total cost of building; date of completion; insulation (type, thickness, where used); heating or air-conditioning equipment; window (material, type); any comments relating to special problems involved.

5. All contestants will be notified of the Jury awards at the close of the competition. Non-premiated houses, or those not immediately selected for publication, may be withdrawn by the contestant, and, upon notification from him, will be returned express collect. It is requested that no material submitted in this competition, and retained by us for publication, be offered to any other magazine until it is released by us.

6. Entries should be carefully packed to avoid injury in transit and sent express prepaid to Architects' Competition Editor, House & Garden, 420 Lexington Avenue, New York. The competition will close on June 28, 1937.

Additional copies of this announcement may be secured from House & Garden.



## CALIFORNIA

## Beverly Hills

PHILIPS & GLANZ CORP., Realtors, Box 101, 4010 Wilshire Blvd., Beverly Hills, Calif. 90210. Consult us for properties in exclusive Beverly Hills, Hollywood, Los Angeles or San Carlo.

## CONNECTICUT

## Dan

DELAFIELD CO., Post Rd., Phone 112. Country Real Estate Service in Danbury and vicinity. Front, country estates, acreage, rentals.

WHEELER REAL ESTATE, Post Road, Tel. 1140. Waterfront and inland estates, country and acreage. Summer and yearly rentals.

## Fairfield

FAIRFIELD LAND & TITLE CO., Post Road, Tel. 62. Country properties in Westport, Southport and vicinity. Also acreage and seasonal rentals.

## Greenwich



Just Completed

LARGE S. BALDWIN, Post Road, Tel. 1660. Newwashed brick house on 1 1/2 acres of land near country club and schools. City gas, light. Panelled living room, panelled library with fireplace, large dining room, kitchen, play room in basement, 1 large bedroom, 2 baths, upstairs porch, double living room with bath, insulated. Oil heat. Reasonably priced.

## Greenwich

S. N. COOKE, INC., Post Road, Tel. 263. Agency for the past 35 years. Country homes, acreage, farms and building sites.

EDSON & EDSON, Post Road, Tel. 222. Public real estate counsel on the purchase and sale of Greenwich properties since 1909.

D & NICHOLS, INC., Post Road, Tel. 1717. Greenwich and Fairfield County properties exclusively. No State Income Tax or Sales Tax in Connecticut.

## Greenwich



Country Colonial

A. W. W. MARSHALL COMPANY, Post Road, Tel. 668. Well back from picturesque country road on 3 1/2 acre knoll. Ground floor: living room (fireplace), sunporch, dining room, pantry, kitchen, master bedroom (11' x 12'), bath, 2nd floor: 4 bedrooms, 2 baths. Service wing: 2 rooms, bath. Attached 2-car garage, also detached garage. Oil burner. \$25,000. Guest cottage, barn and more acreage available.

## New Canaan

FIN BROTHERHOOD & CO., Tel. 1208. Country homes, small and large estates. Best bargains. Acreage. Summer and yearly rental.

## Westport

F. OSBORN, P.O. Bldg., Tel. 5215. Why not own a home in our exclusive community where living costs are reasonable and a most desirable.

## MARYLAND

## Baltimore

RYLAND-VIRGINIA FARM AGENCY, 218 West Bldg. Send for new list. Stock, Dairy, Fruit, Poultry Farms. Chesapeake Bay Waterfront.

## NEW HAMPSHIRE

## Peterborough

A. BISHOP CO., Realtors in the Monadnock Region. Country estates, summer homes, lake properties, farms. For sale or rent. Choice listings.

## NEW JERSEY

## Englewood

T. LANSING, INC., 67 Dean St.—Englewood 9000—specializing in homes and estates. Booklet request. Save State Income Tax. Live in N. J.

## Montclair

ANTON CO., 16 Church St., Tel. 2-6000. Specialists in residential real estate. Sales—Rentals—Estates. Montclair, Glen Ridge, Essex Fells.

## Napoli

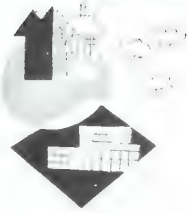
ELEN B. MARSHALL. New and old houses within ten minutes of the city. Wooded hillside: many advantages. Sales and rentals. Tel. Eng. 3-5020.

## SHORT HILLS, N.J.

Protected residential plots in rolling wooded land, divided to suit the needs of acceptable people.

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## REAL ESTATE

A NATIONAL DIRECTORY  
OF REAL ESTATE BROKERS

**TEXAS**—"So many people think of Texas as a wild west frontier," writes one of our correspondents, "whereas it really is civilized." He goes on to describe the great activity in real estate, especially around Dallas, owing largely to the Centennial Exposition held there in 1936 and to be continued this summer as the Greater Texas & Pan American Exposition, from June 12th to October 31st. Money has been spent by the State on highways and bridges leading into Dallas from all directions. Nationwide interest in this Exposition has brought renewed prosperity to Dallas and centered the attention of outside people on the possibilities of investments in this section. What is true of Dallas is also true of Fort Worth, Houston and San Antonio. All are enjoying a tremendous improvement program by State, County, Federal and City governments. There has been a notable increase in the amount of building in 1936 and the first part of 1937, in spite of the sharp rise of building material and labor costs.

In the forefront of well planned city developments stands the fourteen-hundred-acre development in Dallas known as Highland Park and Highland Park West. Mr. Charles Diggs, of the Land Planning Division of the Federal Housing Administration at Washington says of it: "Highland Park West, with its shopping village and development of schools and homes, is the finest example of development planning in the entire United States."

**ALABAMA**—Southern-bound travelers will be interested to know that the North and South highways in the State of Alabama have been completely paved and that all the toll bridges have been freed. This should result in a large increase in the number of tourists going to and from Florida, routing through Alabama instead of through other States. Those interested in homes will find a unique group of residential developments in Alabama about five miles from the center of Birmingham. They are known as Mountain Brook, Redmont Park, Mountain Terrace and Altamont. Almost exactly in the middle of the tract is the Mountain View Country Club, a gracious building in the Early American Colonial style. The surrounding country is wooded and hilly, with 25 miles of bridle paths for the use of residents. The whole development is highly restricted, completely improved with paved roads, water mains, a white way system and landscaping.

## Who buys houses?

Who are the best prospects for the house you have to sell? People who rate a home more important than jewels. Who take joy in the possession of gardens or acres of their own. Who find reading about houses and gardens as fascinating as fiction. In short—House & Garden's readers, the most home-minded people in every community. You can reach them through the Real Estate pages of House & Garden.

House & Garden's Real Estate Department  
420 Lexington Avenue, New York City

## NEW YORK

## Westchester County

## Bronxville

ELLIOTT BATES, INC., Office Adjoins R.R. Station. Real Estate, Insurance, Investments, Loans, Mortgages, Title Insurance, and Real Estate.

## Chappaqua, N. Y.

OLIVINE ALLEN, Office Real Estate Office, 1000 Westchester Ave., Chappaqua, N. Y. Tel. 1-1000. Real Estate, Insurance, Loans, Mortgages, Title Insurance, and Real Estate.

## Dobbs Ferry

ADA F. WHITE, 100 South Broadway, Chappaqua, N. Y. Tel. 1-1000. Real Estate, Insurance, Loans, Mortgages, Title Insurance, and Real Estate.

## Larchmont

MILDRED SANFORD, 110 Post Rd., Larchmont, N. Y. Tel. 1-1000. Real Estate, Insurance, Loans, Mortgages, Title Insurance, and Real Estate.

## New Rochelle

JAMES F. GILKINSON, 321 Huguenot St., Tel. N. R. 6600. Specializing in Westchester Co. and Connecticut. Unusual estates, residences and acreage.

## Poundridge

LAURA B. BROWN, Poundridge, N. Y. Tel. 1-1000. Real Estate, Insurance, Loans, Mortgages, Title Insurance, and Real Estate.

## Scarsdale

NASH and BOGART, 26 E. Parkway, Scarsdale, N. Y. Tel. 1-1000. Real Estate, Insurance, Loans, Mortgages, Title Insurance, and Real Estate.

## Scarsdale

WOLFF & WOLFF, Inc., Tel. White Plains 2320. An artificially landscaped acre and a quarter, with a blossoming crab apple tree, a silver pool and roses, creates country seclusion in exclusive Murray Hill. The modern residence contains five master bedrooms, two servants' rooms, four baths, library, lavatory, insulation and oil burner. Fox Meadow School district. Sacrifice price.



A SMALL ESTATE

WOLFF & WOLFF, Inc., Tel. White Plains 2320. An artificially landscaped acre and a quarter, with a blossoming crab apple tree, a silver pool and roses, creates country seclusion in exclusive Murray Hill. The modern residence contains five master bedrooms, two servants' rooms, four baths, library, lavatory, insulation and oil burner. Fox Meadow School district. Sacrifice price.

## White Plains

REED-CLARK, 2 Depot Plaza, White Plains, N. Y. Tel. 1-1000. Specializing in northern Westchester for 30 years. Country estates, acreage and farms.

## Bryn Mawr Knolls (Yonkers)



Early American Colonial

THE G. LeROY KEMP CO., INC., Fleetwood, at Depot, Mt. Vernon, N. Y. Large well-shaded plot. Stone and frame house having three master bedrooms, two baths; servant's room and bath; usual living quarters, library, cypress-paneled recreation room and bar. Oil burner. Two-car built-in garage. Convenient Restricted Park. Price \$17,500. Good financing available. Brokers protected.

## PENNSYLVANIA

## Bucks County

J. CARROLL MOLLOY, Realtor, Doylestown, Pa. Old two buildings, remodeled and unremodeled. Farms, estates. Up-to-the-minute listings. Phone 64.

## VIRGINIA

## Leesburg

JOHN HILL CARTER, Country Seats, Stock and Cattle, Leesburg, Va. Blue Grass, Rye and Wheat. Country. In business 25 years. Catalog Free.

## Warrenton

J. GREEN CARTER, Best offerings in Northern Virginia real estate. Associate offices at other desirable centers. Information to definitely interested persons.

## PLANS



Before building, call and see my books of plans and exteriors.

SALE OF PLANS: Single & Cape Cod \$1.00  
S.A. L.R. At. Great House \$2.00  
C.G. at H. \$3.00  
"Stone Houses" \$10.00

Five to thirty rooms, New England, Georgian, Tudor, French styles.

HENRY T. CHILD, Architect  
16 East 41st Street New York



[illegible]

on high on natural rock ledges. The elevation is high and the view is unobstructed. It is not too far to walk to the station and return on a scheduled bus, or to catch a taxi. A lovely big old park and the 100 feet of rock frontage had a place for eleven comfort. Winter is pleasant and summer is very hot, from 12 x 26 with wind, over all.

[illegible]

As illustrated below, however, the  
 lower end of the spectrum is variable and  
 highly dependent on the nature of the

Edward M. West, Inc.



Opp. Station, White Plains, N. Y.  
Feb. 1910

**I**f you're one of you who are shopping for homes, we suggest that your visit to the Home & Garden 1937 Ideal House (Fox Meadow development - Scarsdale) include an inspection tour of Westchester's varied real estate offerings.

Let's suppose you start your tour by taking the Bronx Parkway from the Ideal House and turning right at the Bronxville traffic light to Lawrence Park West. There you will find new homes blended into a suburban setting that has been acclaimed one of the finest in the country. Then head East to Palmer Ave., Larchmont, where a new community, Spencer Park, has arisen on the wooded grounds of a former golf course.

From there, it's a few minutes' drive Weaver Street to the Hutchinson Parkway. Turn off the parkway at North Street to Sterling Ridge, a community where Country Living has become one of the fine arts.

If you take time to the unspoiled and picturesque, you should drive up to the Old Farm Ridge Country, near Poundridge. Here, in unspoiled country where deer and fox abound, workmen have been busy creating lakes and trimming wooded hillsides to improve nearly three square miles of land for modern-day "settlers". You can take the Hutchinson River Parkway extension to King Street and Route 20. And on the way, don't fail to stop off at Lawrence Farms, between Chappaqua and Mt. Kisco.

At one of these properties, or the many others along the way, you may find the solution to your house-hunting problem.



DONALD E. BROWN, JR., Editor

## New Rochelle, N. Y.

A **ut** paradise of towering trees; green carpeted fairway of a former golf course; rugged rolling country; attractive houses built or building; or moderately priced home sites, some elevated, with views of the Sound in the distance and protection of a Park yet but a few minutes from Larchmont's center—and only 35 minutes from New York. Houses with every modern convenience, \$13,500 to \$22,000. Brides and Grooms! Build your home the easy, sensible way; let us explain about **THE HOUSE THAT CAN GROW.**

**Drive Out — Agent on Property**  
 FEW MINUTES FROM LARCHMONT STATE  
 ENTRANCE ON PALMER AVENUE



**In Sterling Ridge**, a community of distinguished neighbors where each house is surrounded by at least one acre, giving space and privacy for flower gardens, lawns, and attractive landscaping. Unconstriction, in addition to homes of authentic design and sound construction, gives you "The Best in Country Living".

11 Room, 1 Bath, Playroom, Porch with  
Furniture and Pool & Car Garage

### References

HARVEY K. KATZ, President, Katz Corporation, Owner.

Phone Bowling Green 9-8500

# STERLING RIDGE



## BUILDERS OF

## SPONSORED BY HOUSE &amp; GARDEN

iii

TON MEADOW, SCARSDALE

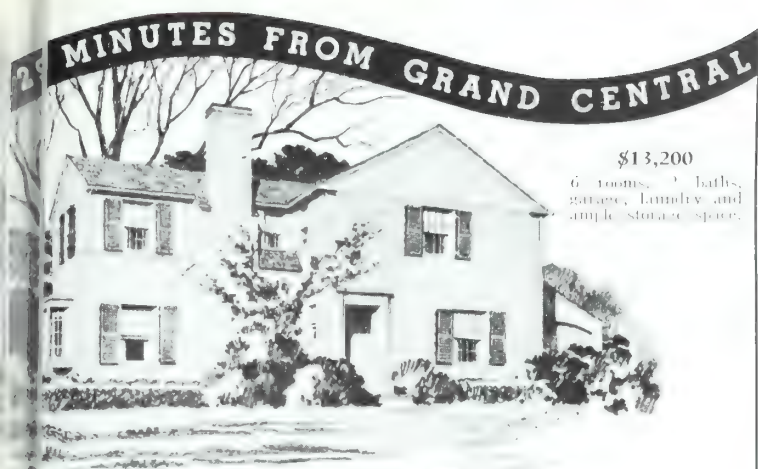
In planning the details for the Ideal House, the editors of *House & Garden* were careful to entrust its construction to a firm skilled in the building of distinctive homes. If you contemplate building anything from a small home to an elaborate country estate, our experience and ability, as recognized by *House & Garden*, are at your command.

McSWEENEY &amp; McKEAY, Inc.

20 East 57th Street  
New York City, N. Y.

Telephone  
Plaza 3-0063





\$13,200

6 rooms, 2 baths,  
garage, laundry and  
ample storage space. $\frac{1}{2}$  MILE FROM BRONXVILLE STATION

### A New Colonial Group on Lawrence Properties

Fascinating, small houses—each individually designed and custom built—on a quiet road overlooking permanent parklands. Within easy walking distance of the Bronxville station, shops, churches and schools. Purchase is subject to the same high social restrictions as the larger Lawrence houses, also ready for sale—From \$13,900 to \$55,800.

**COMPLETE—NO EXTRAS TO BUY**  
\$12,900 to \$13,200

Prices include complete decorations, lighting fixtures, kitchen fittings, stove and linoleum, and automatic, air-conditioned heating. Grounds are fully landscaped.



**OPEN FOR INSPECTION**  
From Bronxville station, follow  
Palmer Avenue one mile and turn  
right into Loxley de Road.

*See illustrated floor plans address*

# Lawrence PROPERTIES

**Bronxville Office: 4 Valley Road**

## SCARSDALE

and other

Complete FOX MEADOW Listings

TYRON L. BLUM &amp; CO., INC.

8 Plaza Bldg., Hartsdale—Tel. Sears 3755

### Just Completed at ESSEX FELS, N. J.

Colonial house of 8 rooms: 4 bedrooms, dressing room, 3 baths, lavatory. Large game room with fireplace in basement. Two-car garage attached. Located on  $\frac{1}{2}$ -acre plot with 100-ft. frontage, built with latest methods and appliances in construction, including air conditioning, the house is of brick and shingle with black slate roof. Five minutes' walk from trolley and bus line and twelve minutes from Lackawanna Station in Montclair. Essex Fells Public School is 7 minutes' walk away and trading center is about 1 mile distant.

**Price \$16,500**

For this and other properties in  
Essex Fells, consult

**EARL C. WOODWORTH**

At the Station Caldwell 6-0161

• ESSEX FELS, N. J. •



## FOX MEADOW *Scarsdale*

In Fox Meadow, the rigidity of contract and deed protects individual equities over this exclusive community's one-mile area. Voluntary town administration keeps the tax rate the lowest in Westchester County. Fox Meadow has schools—from kindergarten to college—within its own borders. 63 trains daily—34 minutes to Grand Central. These are only a few of the reasons why the editors of House & Garden selected Fox Meadow as the Ideal Site for the Ideal Home.

An exceptional opportunity is offered the purchaser of this attractive custom-built Colonial residence. The house, completely air-conditioned, contains four master bedrooms and three spacious baths; large living room with three exposures; dining room; tiled kitchen and pantry; exceptional closet space; game room with fireplace. Two-car garage.

**This is An Unusual Opportunity to Purchase  
One of Fox Meadow's Most Beautiful Homes**

**FOX MEADOW ESTATES, Inc.**542 5th Ave., N. Y. C.  
MUrray Hill 2-7250Scarsdale Office at Hartsdale Station  
Scarsdale 1011

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If you

### OWN the Lake

5 acres with private lake, \$1500  
10 acres with private lake, 6000  
16 acres with private lake, 7200  
New four-bathroom house  
under construction with 5 acres  
and private lake, \$25,000

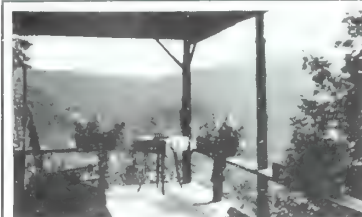
### OLD FARMS Riding Country

1300 restricted acres 17 miles from Times Square

**CONANT REALTY CORP., owner**  
Donald Carr, Agent, Poundridge, N. Y.

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### TWILIGHT PARK

Restricted

Near Haines Falls, N. Y.  
25 Miles From Kingston  
Catskill Mountains, 2,000-Foot Altitude  
Large Houses and Mountain Camps  
For Rent or Sale

Completely furnished, fireplace, golf, tennis,  
fishing, swimming pool. Also advantage Hotel  
Lodge, 100 ft. from New York hotel on train  
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15 E. 53rd St., New York  
Miss Waterman, PLaza 3-2260  
Renting Agent on Premises

### FOR SALE

at

### Mattituck, L. I.

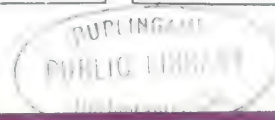
Waterfront estate on Peconic Bay of about 6 acres of beautifully landscaped grounds. The large frame house has 1 bedroom and lavatory on the first floor, and 6 bedrooms on the second floor. It is in excellent condition throughout. The 3-car garage includes a service suite of 3 rooms and bath.

There is also a most complete bath house equipped with showers and other conveniences. Original cost \$150,000. Reasonable offers considered.

For information write or call

**Box L6**

**House & Garden  
Real Estate Dept.**



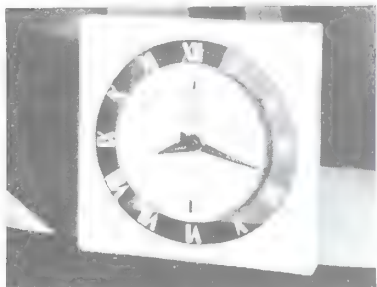




AND THE PERFECT  
PRESENT IS

# Telechron Time

(Above) SMARTSET, a new and modern design. The case is of Prime Veneer wood, with simulated rosewood sides and base. The gold-colored numerals are on a black band. Priced at . . . . . **\$8.95**



AIRLUX is a grand gift clock. Rich white enameled case, finished in Roman numerals. Priced only . . . . . **\$12.50**

Sportsman, same design with alarm. \$14.95.



TRIUMPH, a new and modern design. The case is of Prime Veneer wood, with simulated rosewood sides and base. The gold-colored numerals are on a black band. Priced at . . . . . **\$6.95**

**Telechron**  
The World's Most Accurate

THE starred act, this June, is to present brides and grooms and graduates with Telechron electric clocks. Then their future appearances will be perfectly timed. And they won't miss any important entrances in either the social or business world. These quiet, accurate clocks are great helpmates in starting careers.

Precise Telechron clocks are styled by America's leading designers and motored for a modern world. There are many beautiful models for every room. Each contains the same fine self-starting Telechron motor, sealed in oil for quietness and long life. And four or five Telechrons, in different rooms, supply a complete time-keeping system. The same time, all the time, in every room.

Good jewelry, electric, gift, and department stores sell attractive Telechrons for as little as \$3.50.

*(Prices subject to change without notice)*

**WARREN TELECHRON COMPANY**  
Ashland, Massachusetts

Is County, the Canadian General Electric Company

Imports and distributes Telechrons in Canada



**SELF-STARTING  
ELECTRIC CLOCKS**

## UNDER THE ROOFS

## OF MANHATTAN

SCENIC SYNOPSIS RE-VIEWED

FOR HARRIED HOUSE-HUNTERS



Already in the stages of completion is the interesting Hampshire House at 150 Central Park West. By October it will be all set for your various goods and chattels. Conceived as a traditional British residence of the 18th Century, it has been built, styled and decorated accordingly. Mrs. Tuckerman Draper, widely known for her superb and individual taste, is in complete charge of the decoration. And by complete we mean not only the details of entrance ways, halls and furnished apartments; but the further glorification and impeccable styling of such items as linen, china, silver, writing paper, and maids' uniforms.

You may take advantage of this service and rent a furnished apartment, or you may stick to your own furniture and ideas of decoration. Also your residence may be seasonal or transient, although the transient arrangement is mostly for the benefit of unexpected visitors or out-of-town sightseers. Choice of 1 to 7 room apartments is available. Many of these rooms are equipped with wood-burning fireplaces, all have either serving pantries or kitchens. On the higher floors you'll find many terraces—especially noteworthy since the view includes a large vista of Central Park. In fact, above the 15th floor—and there are 37 floors altogether—the view of the Park is entirely unrestricted.

Downstairs a sumptuous main dining room and an assortment of smaller private dining rooms solve all problems in the way of necessary and special entertainment. Incidentally, they all look out over the Park. Along with them is a special bar for the men-folk, and a pleasant café lounge.

This entire undertaking is worthy of note—a new building built with all modern equipment and conveniences, yet planned and decorated for those who like an old world and a typically English atmosphere. All you need do is imagine Central Park to be Hyde Park (which, of course, takes a little imagination), and you'll find yourself in the midst of one of London's most efficient town houses. Douglas L. Elliman & Co.

If you're as impressed as we were by the entrance hall and ground floor of 1088 Park Avenue, all the other advantages will probably be a mere matter of course. The very wide downstairs halls are coolly, simply and discreetly furnished. On the inner side are large French doors

leading to the hugest and loveliest courtyard we have seen in many a day. Among other wonders therein are pool, two fountains, trees, shrubbery and, of course, an abundance of grass.

In the upper regions of this apartment house are layouts of 4, 6, 8, and 10 rooms besides penthouses of 7 to 11 rooms. The apartments have surprisingly spacious entry ways nearly as wide as they are long. Closet space is ample, and there are plenty of kitchen cupboards plus special serving table that can be easily set up in the pantry. Bedrooms looking out on the lovely courtyard are as quiet as a cabin in the Adirondacks.

The six penthouses are blessed with at least 3 exposures and large terraces. They consist mostly of duplex arrangements. Besides their superb garden outlook, they have the further benefit of views of the reservoir, obtainable in many of the higher apartments. Due to its simplicity, serenity, and atmosphere of quiet refinement, this apartment house stands among the very best that New York has to offer. Brown, Wheelock, Harri & Stevens.

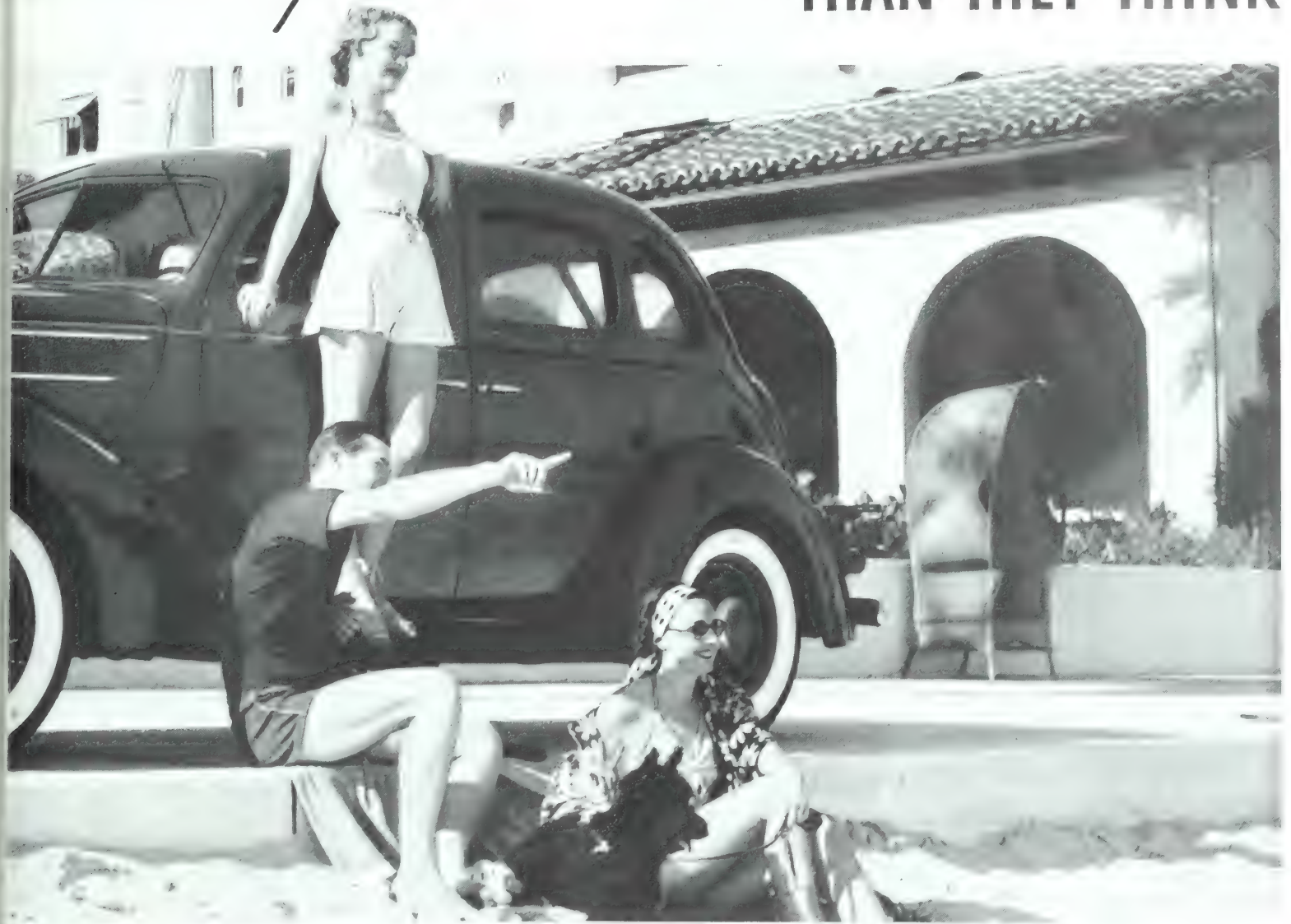
Surprising as it may seem in a section filled with buildings of the super-luxurious variety, Harperley Hall is a pleasantly quiet and homelike building. Located at 4 Central Park West, at 64th Street, it overlooks the fascinating skyline along Central Park South, as well as a goodly portion of park greenery. Originally constructed as a cooperative building, it includes a small restaurant with optional apartment service as well as extra maids' rooms and small furnished rooms to take care of unexpected guests.

You can get very reasonably priced apartments here, ranging from 2 to 4 rooms, with one to three fireplaces in every apartment. No two arrangements are exactly alike in plan—so that you may choose according to your own ideas of furnishing. Kitchens are quite large, and in many of the apartments surprisingly spacious rooms have lovely high ceilings. Especially handy are the individual storerooms located in the basement.

If you hanker for a quiet unpretentious residence with the soothing atmosphere of the Park, Harperley Hall is the place for you to enjoy yourself in peace and quiet with all the advantages of very easy accessibility to the less quiet regions of Times Square and its environs. Potter, Hamilton.



# THEY'RE CLOSER TO *An apartment problem* THAN THEY THINK



Do you remember just a few years ago when incomes had taken a nose dive and there was a general exodus from the larger, more spacious apartments?

The picture, happily, has changed. Once again the better type apartments are in great demand. Add to this the fact that there has been very little building of late years, and you can readily understand why there is a real apartment

shortage impending. When demand grows — when supply diminishes, there is just one inevitable result — higher rents.

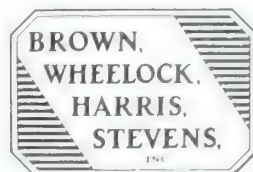
We advise, therefore, that you waste no time in securing your apartment for the coming year. And we suggest that you confer with one of our brokers who will gladly help you with your particular apartment problem.

*A limited number of apartments are still available at the following buildings:*

**277 PARK AVENUE**

**525 PARK AVENUE ~ 730 PARK AVENUE ~ 791 PARK AVENUE**

**1088 PARK AVENUE ~ 1035 FIFTH AVENUE**



**14 EAST 47th STREET, NEW YORK CITY**

**TELEPHONE WICKERSHAM 2-5500**



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We don't favor French effeminate modern, British masculine modern, German heavy modern! America has evolved its own style of modern . . . graceful, comfortable, simple, sturdy . . . inherent in our national tastes and character. You won't find a more impressive showing of American modern furniture than in our vast display...Modernage-designed-and-built!

MME. MAJESKA  
Consultant Decorator

**Modernage**  
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New York

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BRASS  
WALL LANTERN  
\$16.00

(usually \$26.00)

Special During Jan.  
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119 East 57th Street  
New York, N.Y.

# SHOPPING



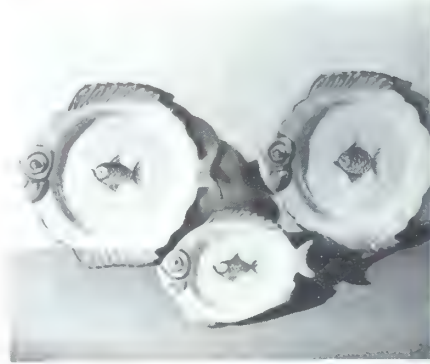
Cast from an original model found on an old hitching post, these fiery steeds prove unusually attractive as andirons. You can get them in baked white enamel at \$15.00 a pair, in polished steel at \$40.00 a pair, or in all black iron at \$36.00. They are 10 inches high. Obtainable from Edwin Jackson, 175 East 60th Street, New York.



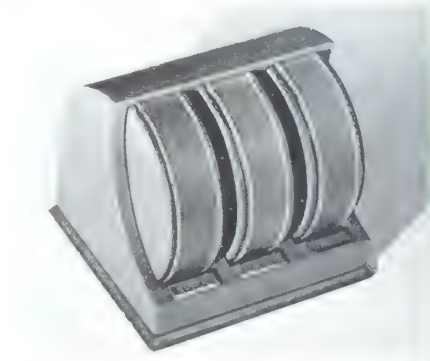
One of these attractive objects that spells Service with a capital S. Put fruit in it, or fill it with flowers for a table centerpiece. If you cater to liquid refreshment, fill it with punch or egg nog. 6 1/2 inches high and 10 1/2 in diameter, it is fashioned of Sheffield silver, and priced at \$15.00, Olga Woolf Ltd., 509 Madison Avenue, New York.



Fish that may swim off with prize honors at your luncheon table. Just about the right size for luncheon and butter plates, these pottery fish add another delight to Summer in the country. Colored in fresh greens and white. Butter plates, .50 each, larger ones for fish or small salads cost \$1.00 apiece, Dennison's, 411 Fifth Avenue, New York.



By a slight flick of the forefinger, one of these three circular discs will pull down to reveal a supply of your favorite cigarettes. (Provided, of course, it's kept filled.) Stitched cowhide box made for three different brands of cigarettes, and comes with an assortment of cigarette names. \$15.00, Saks-Fifth Avenue, at 50th Street, New York.



A  
GIFT



TO  
ENJOY

With the coming of summer, add to the enjoyment of that long cool drink with the decanter and glass shown above. The sparkle of this perfect Swedish crystal will enhance the pleasure of that mid-afternoon pause. Available in amber or clear, engraved or plain.

**SWEDEN HOUSE, Inc.**

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NEW YORK

6 WEST 51st ST.



# AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



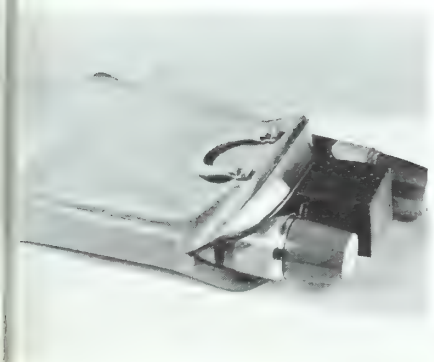
All the benefits of a garden, and none of the trials. Cleverly blown glass flowers standing primly in their little pots serve as novel and thoroughly delightful decorative media. You can get them in clear crystal or a beautiful shade of deep bright turquoise. Priced at \$12.50 apiece, from Caroline Stupell, at 443 Madison Avenue, New York



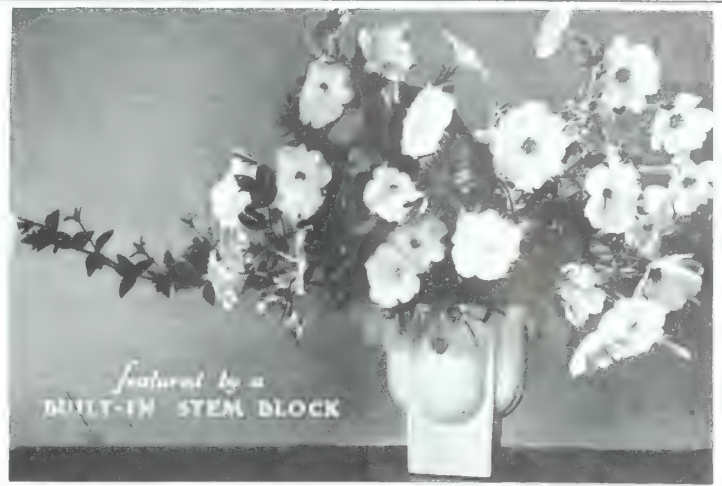
Let these anchors take a weight off your mind if you're looking for smart Summer table linen. Pictured is a three-piece breakfast set in navy with red chain and anchors. \$6.75. Matching cocktail napkins, at \$7.50 a dozen also obtainable, besides a 17 piece luncheon set, \$29.50. Maison de Linge, Inc., 290 Park Avenue, New York



No melting allowed — the substantial motto of this vacuum insulated ice tub. Simply designed in fine silver plate with a knob of ebony, the tub is fitted with a lining that preserves ice cubes for several hours. An exceptionally attractive model that costs approximately \$22.00. Cartier, Inc., Fifth Avenue and 52nd Street, New York



It's pretty easy to make a picnic out of picnicking with this handy contraption. Two large sized thermos bottles, and a cake or sandwich box are neatly fitted into a waterproof composition case, which can be used separately to carry bathing suits and towels for swimming. Outfit complete, costs \$6.85. Scully & Scully, 506 Park Avenue, New York



Flower arrangements can be made more interesting in the winter, and flower holders because of their built-in stem block. One of our designs, it comes in White, Yellow, Jade, Periwinkle and Cobalt. No. 351 (above) . . . 6" tall . . . \$2.70. Other designs range from \$3.20 to \$7.20. Write for our descriptive booklet

**JOHN L. HAWKINSON**  
175 BARTHOLOMEW AVENUE HARTFORD, CONN.

## PLACE MATS



### World Samplers

Blue with red border. 11½" by 10".

Most interesting for your breakfast or luncheon table.

Waterproof paper — clean with damp cloth and use repeatedly.

2 each of 6 continents in a package for 10c plus insured parcel post 15c in U. S. A.

### ALTA CARTER

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## SHEFFIELD SILVER ICE TUB

Vacuum Lined

Keeps cubes frozen for twenty-four hours. 10½ inches high—9½ inches in width.

Price \$22.50

**Olga Woolf**

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The "Boy and the Frog" by Gabrielli, famed Italian sculptor, is one of a group of unusually interesting figures included in our selection of garden statuary.

In bronze or lead, many piped for fountain use, each has its individual charm to add to your garden. Prices are from \$50 up.

Visit our display room, or write for information about our complete line of fine garden ornamentations.

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One of the finest and most beautiful collection of garden ornaments ever made. Always the unusual in GARDEN ORNAMENTS at the **POMPEIAN STUDIOS** 32 EAST 22<sup>ND</sup> STREET NEW YORK CITY



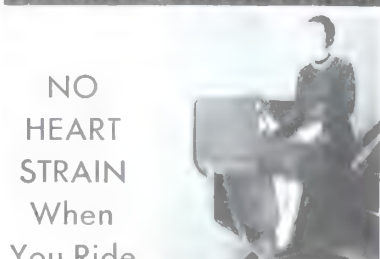
**Charming Rooms**  
Beautify your home with the two most beautiful and practical chandeliers on the market. The "Charming Rooms" chandelier is made of clear glass. The wine cooler costs \$15.00, the ice tub \$7.50. Additional tongs, \$1.00. Hammacher Schlemmer, 145 East 57th Street, New York

**Victor S. Pearlman Corp.**  
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**TRAVEL-TAINER**  
The Ideal Travel Companion  
The perfect "Bon Voyage" Gift  
Carries your passport, letters, tickets en route and your snapshots, souvenirs and clippings for years to come. 15 sewn pockets 4" x 7" closes to only 6 x 7". Genuine leather, black . . . \$5.00 Ant. Cowhide, brown . . . 7.50 Gen. Morocco, blk., red, blue 10.00 ALL LINED IN SILK  
Packed in attractive Gift Box. Name or Initials stamped in Gold FREE. Delivered to any steamship sailing. Send careful instructions with check to Dept. G.  
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Enhance its natural beauty with Shapely, colored Terra Cotta, Sun Dials, Jars, Vases, Benches, Gazebos, Globes, Bird Baths, etc. Send 10 cents in stamp for illustrated brochure.

**Galloway Pottery**  
1228 Washington St. Philadelphia, Pa.



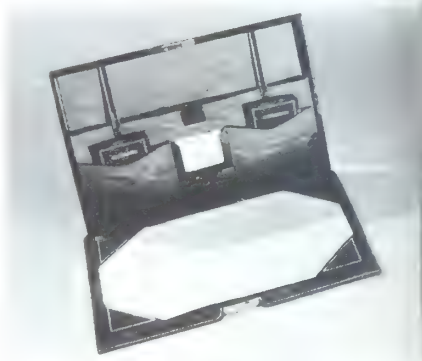
**OLD ENGLISH SILVER**  
**ENSKO**  
NEW YORK

# SHOPPING

Fixings worthy of the very finest vintage. This more than handsome wine cooler and ice tub combination is made entirely of clear glass. Either piece makes a potential vase for your pet flower arrangements. The wine cooler costs \$15.00, the ice tub \$7.50. Additional tongs, \$1.00. Hammacher Schlemmer, 145 East 57th Street, New York



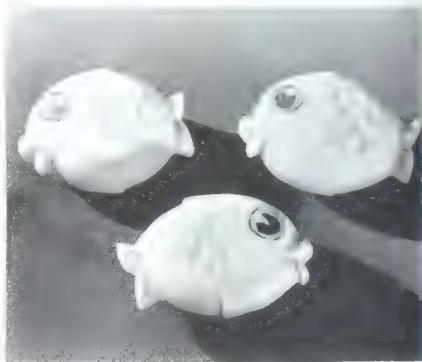
Start on the right track and add this to your desk accoutrements. Unusually convenient because after use it can be folded up to make a very neat and decorative desk ornament. The outside is bound in rich brown Florentine leather with a gilt decoration. Moiré lined with various fittings. \$14.00. Reichardt, Grand Haven, Michigan



Ready to make light work of any decorating problems. A lovely lamp in a modern classic motif that comes in plain white, antique gold, and malachite. On the white lamp pictured is a shiny green shade especially appropriate with the classic design. Lamp, \$24.00; shade, \$12.00. Decorations, Ltd., 1028 Second Avenue, New York



Contrary to the usual state of affairs, these fish last longer out of water than in— for they're soap. A grand idea for the nursery, and amusing enough to warrant frequent washings behind ears. White body is accented with vivid eyes of red and blue. They are priced \$.75 for three fish. W. & J. Sloane, 47th Street and Fifth Avenue, New York



**Colonial Corner Table**  
SPECIAL PRICE  
JUNE-JULY ONLY



**SOLID WALNUT \$15<sup>75</sup>**  
f.o.b. Richmond  
Quantity limited, only one to a customer. Copied from original table owned by direct descendant of Chief Justice John Marshall. Size 18" deep, 32" high overall. 26" across front. A useful, unusual table, appropriate for any room. "From Maker direct to you!"  
Our new catalog of Colonial Re-creations sent postpaid on receipt of 10c in stamps or coin.  
**VIRGINIA ARTS & CRAFTS**  
"Re-Creators of the Old Virginia Furniture"  
207 East Franklin St. Richmond, Virginia



# AROUND



TEA without trial. Made to hold tea, the tea-holder at left will furnish 8 to 10 cups by the simple expedient of using it as you would a tea bag, and immersing it in the tea cup. When not in use, it rests in the little covered stand. Made of heavy grade solid silver with a snake-wood handle. \$20.00 plus postage. From Trade Winds, Hyannis, Mass.

You might as well fish for this whole outfit if you need some good local color in your country home. Wrought iron candlesticks, which come in pairs, may be obtained in various country designs, such as boating or hunting, etc. Reasonably priced at \$12.50 a pair from Abercrombie & Fitch, at Madison Avenue and 45th Street, New York

THERE'S undoubtedly fire in this smoking set. Combining pigskin and chromium with a brown alligator lid, the cigarette box is unsurprisingly chic. The matching ashtray of pigskin and chromium has a crystal tray. Box also in green pigskin and alligator. Box, \$18.50; ashtray, \$9.00. Mark Cross, Fifth Avenue at 52nd Street, New York

WHETHER you present this stupendous array of jellies to a weekend host or your Aunt Emma who's sailing tonight, it's bound to meet with appreciation. Placed on a decorated wood serving tray is a large jar surrounded by at least 11 different jellies and preserves. \$7.50 complete. H. Hicks & Son, 660 Fifth Avenue, New York

## GARDEN, TERRACE, AND YACHT FURNITURE

For Style, Comfort and Workmanship we can fulfill all requirements for Rattan Furniture at moderate prices

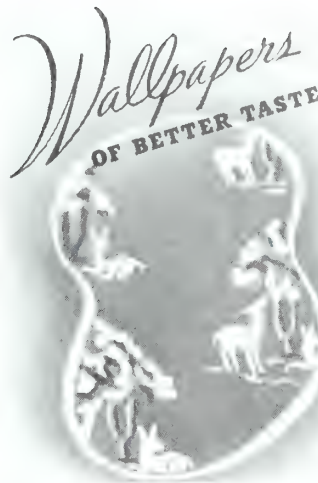
*Illustrated catalog*

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MANUFACTURERS

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Rattan armchair with cushions of water-resistant material. No. 131



Distinctive wallpapers. Modern and authentic period designs. Watertight, and last. Visit our showrooms and view hundreds of choice patterns. Or write for samples specifying style of room or rooms. Enclose 25c for each room (to cover handling) for which 4 most appropriate samples will be sent.

**A. H. JACOBS CO.**  
509 Madison Ave. (cor. 53rd) N. Y. C.



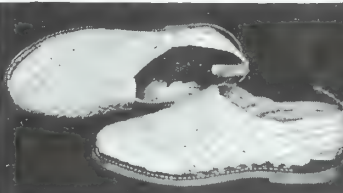
## Artichoke Plates

\$5 half doz.

These white pottery dishes will really do an artichoke justice. The center depression is for the artichoke itself, the hollow rim holds the discarded leaves and there is a place for the sauce. A new shipment of these plates from abroad makes immediate delivery possible. Shipped express collect.

**LAMBERT BROTHERS**  
Jewelers  
60th St. & Lex. Ave., N. Y.

## These Are MEXICAN HUARACHES



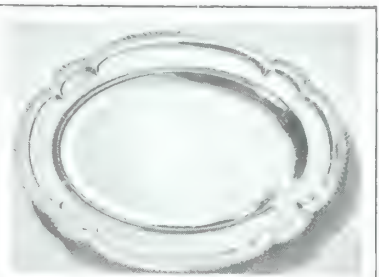
## The Perfect Vacation Sandal

Durable enough to hike in, yet soft enough to use as house slippers. Loaf in these comfortable air conditioned huaraches or wear them for the most strenuous sports. Ideal for travel. Woven by Mexico's Indians of natural unpolished steerhide and distinctive because no two pairs are ever the same design.

ALL SIZES FOR MEN AND WOMEN  
PER PAIR POSTPAID—\$3.75

To order, send an outline of the foot and mention shoe size.

**The OLD MEXICO SHOP**  
SANTA FE — NEW MEXICO



## Unusual Georgian Platter

Silver plated on copper. A gift certain to epitomize all the wishes of the sender. Available in two sizes:

17" long; 12 1/2" wide \$10.00  
20" long; 14 1/2" wide 15.00

Shipping Charge Collect

Write for New Catalogue of  
Sheffield Reproductions and  
Fireplace Equipment.

**TUTTMAN'S**  
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- Assorted varieties of FRESH, sun-ripened fruits permanently preserved in pure cane syrup. And
- COCONUT PATTIES from the Coconut Coast of America specially prepared in Sunlit hygienic kitchens. A tasty confection—and healthful.
- Also CHOCOLATE COATED ORANGE AND GRAPEFRUIT STRIPS. One of the most popular delicacies from the South.



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\$1 Postpaid in U. S. A.  
CONTAINS full assortment of ALL items listed above. ESPECIALLY SUITABLE FOR BRIDGE SNACKS.

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will be sent to assist to your in-  
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Color swatches will be  
sent upon request.



# SHOPPING

Most obliging are these seagulls, pausing in flight long enough to lend additional beauty to an already enchanting vase. The gulls are hand-engraved, and the glass Strömbergshyttan, which is so very popular now in Sweden. Vase about 12 inches high, and it may be purchased from Sweden House, 6 West 51st Street, New York. \$15.75



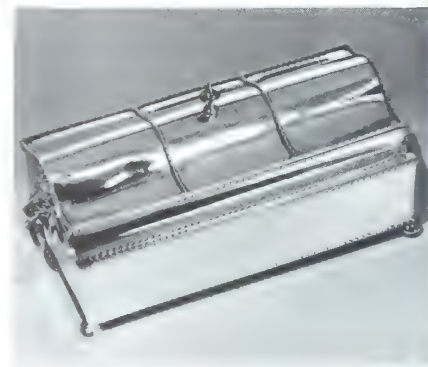
You're be-sitting pretty if you choose such an all-purpose chair as this one. It can be covered in fabric, leather or leatherette, at different prices; and comes with walnut, painted lacquer or blond wood legs. Very handy as a desk chair. Fabric with walnut legs, as pictured, \$32.50. Modernage Furniture Co., 162 East 33rd Street, New York



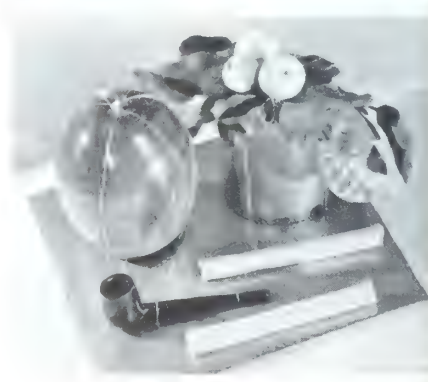
OBVIOUSLY for a tête à tête, Here's a very convenient little drinking set if you like to indulge in semi-private. The holder holds just enough to fill the two glasses, and the set is embellished with lettering in either bright red or blue. Top is chromium, and the glass frosted. \$3.50 for the set. Rich & Fisher, Inc., 14 East 13th Street, New York.



YOUR ink could never blot in this attractive stand. It is a typical, beautifully styled Sheffield piece, silver plated on copper. Holds two bottles and has useful stamp and pen space. \$22.00, Adolf Roehm, 128 East 54th Street, New York. Mr. Roehm has been in the old English silver business for 40 years. His collection is most interesting.



THIS is no pipe dream—it's a real smoking combination ready for some lucky male. It includes a good pipe, cleaners, a box of Benson & Hedges tobacco, and a wooden apple humidor, lined in copper and made to hold tobacco or cigarettes. May be procured in copper, royal, blue or wine. Costs \$16.00 at Alice H. Marks, 19 East 52nd Street, New York





## AROUND



FLAVOR for your breakfast table as well as your toast. Here's a little jam or jelly set neatly comprised of little white pottery jars on a stand of hammered metal. Excellent for buffet suppers too, or for general use as a condiment set. Fully complete, and obtainable from McCutcheon's, Fifth Avenue at 49th Street, New York

PICTURE the obvious joy of anyone receiving this unusual frame as a present. It is of a pickled pine carved in a pleasant leaf scroll design with a backing made of silk moire. For a size with an opening of 7 inches by 9 inches the price is \$18.50. Size 11 inches by 14 inches costs \$27.50. Repairs Incorporated, 38 East 57th Street, New York

COOL as the cucumbers it will hold is this clear crystal salad set. The glass bowl fits into a separate chromium stand. Sometimes the bowl can be used alone—for flowers or fruit, perhaps. Matching it are chromium and crystal fork and spoon. These cost \$5.00 the pair. Bowl \$15.00. Ovington's, Fifth Avenue and 39th Street, New York

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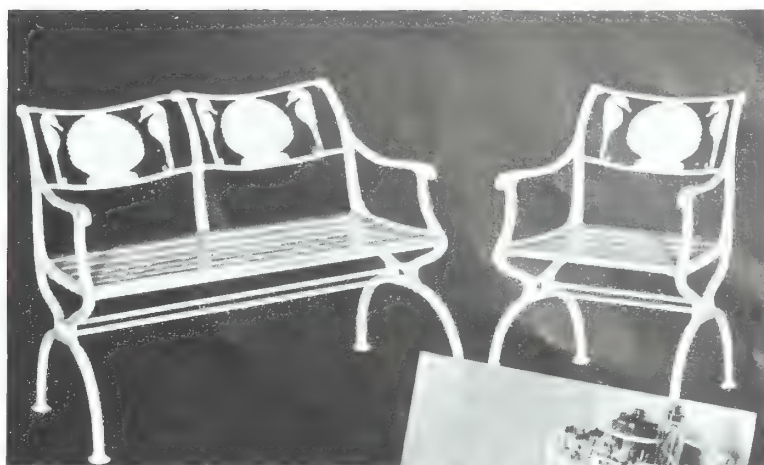
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## THREE FLOWER IDEAS

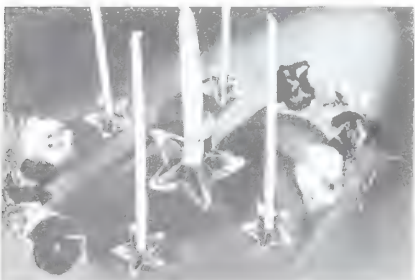
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## SHOPPING

A FANCY dish indeed—hors d'oeuvres in this container. Royal Copenhagen Faience which resembles the old style faience yet is definitely modern, comes in a light buff colored glaze with dark floral designs. \$10.00. A large serving platter with individual plates may be secured in the same pattern. From Georg Jensen, 667 Fifth Avenue, New York



A GROOMED wheelbarrow for those who pamper their lawns. Made of rattan, it's especially light and easy to manage and the wheels are wide, to avoid ruts. With the barrow comes a handy canvas tool pocket which slips over the handles. Basket with canvas pocket, \$19.75 from Lewis & Conger, Sixth Avenue and 44th Street, New York.



If you're very proud of your salad accomplishments, you probably hanker for a bowl worthy of them. Guaranteed to fill the bill is this very simple and lovely one of maplewood with its base of sterling silver. Matching it are the spoon and fork set. Bowl, \$9.00, spoon and fork, \$6.00. Black, Starr and Frost Gorham, Inc., 594 Fifth Avenue, New York



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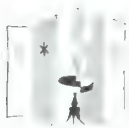
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THIS flower grows with a purpose. Actually, it's a hummingbird feeder. Designed in a scarlet trumpet vine motif, and appropriately colored, it is of cast aluminum and metal, and holds honey or sugar water to feed birds. Two models, one for hanging, the other to stick in the ground. \$5.50 postpaid. Malcolm's, 524 North Charles St., Baltimore, Md.

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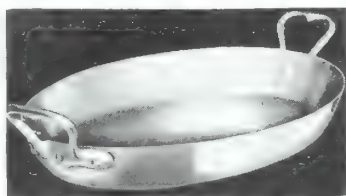


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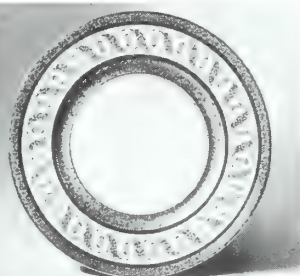
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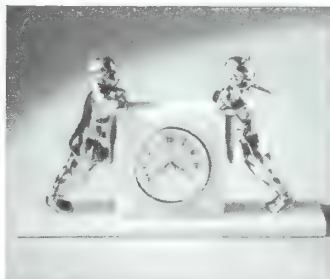
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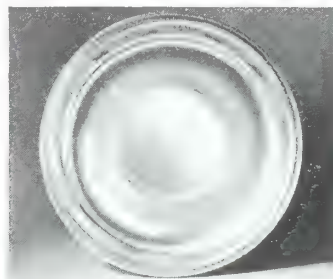
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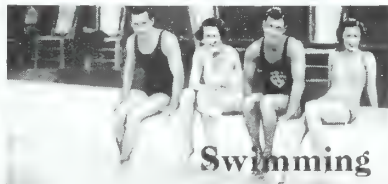
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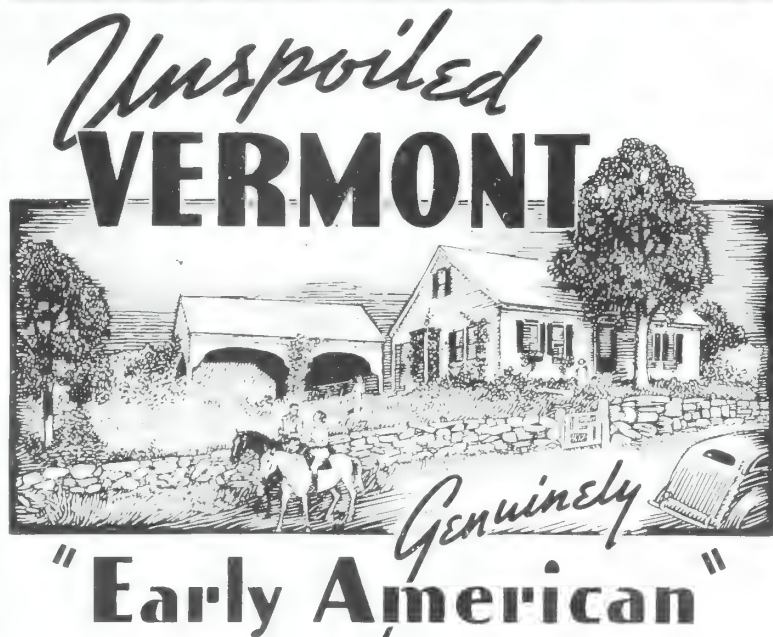
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# TRAVELERS

## MASSACHUSETTS

### Boston

See page 100 for details of the many hotels, restaurants, and other attractions in Boston.

### Cape Cod—Falmouth

Many beautiful cottages, hotels, and other attractions in Falmouth.

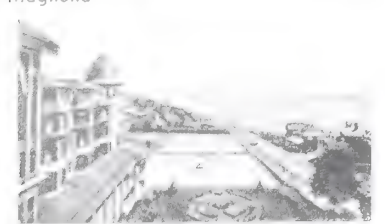
### Cape Cod—Osterville

Many beautiful cottages, hotels, and other attractions in Osterville.

### East Gloucester

The Delphine, a charming hotel, is located in East Gloucester.

### Magnolia



THE OCEANSIDE AND COTTAGES

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### Martha's Vineyard—Edgartown

The Harbor View Hotel is located in Edgartown.

### Nantucket Island—Nantucket

Ships Inn, located in Nantucket.

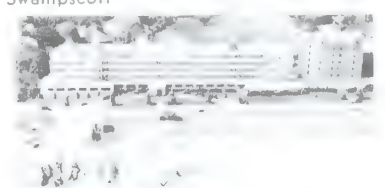
### Nantucket Island—Siasconset

Perle Hotel, located in Siasconset.

### Northampton

Wiggins Old Tavern and Hotel Northampton.

### Swampscott



NEW GRIWOLD HOUSE

On the beautiful Long Beach, New York, is the Griswold Hotel. A beautiful hotel with many recreational features. In fishing, golf, tennis, riding, and yachting. Private bath on beach. Comfortable and pleasant accommodations. Best patronage. Select cuisine with many sea food specialties. Rates considerate. Booklet, Clement Kennedy, President.

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## MICHIGAN

### Mackinac Island



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## MISSISSIPPI

### Pass Christian

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## COLORADO

## CONNECTICUT



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### New London



THE GRISWOLD HOTEL

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### Old Lyme

Reverend Miner Inn, located in Old Lyme.

## MAINE

### Bar Harbor

The Malvern Hotel and Cottages, located in Bar Harbor.

### Moosehead Lake—Greenville Junction

Spring Mountain Inn, located in Greenville Junction.

### Northeast Harbor

Rock End Hotel, exclusive resort hotel at season.

### Ogunquit

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### Prout's Neck

The Willows, distinctive seashore resort. Friendly.

### Winter Harbor

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### The Berkshires—Williamstown

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June 24 through July 1 is the time when Atlantic City extends its hospitality to youngsters of the nation. Fire engine rides are only a small part of the program which will make Atlantic City so attractive to children, and parents, too, during that week. Boys and girls under twelve, accompanied by an adult member of the family and registered at a cooperating hotel, are invited to be the guests of the city. That invitation means that everything is free to the youngsters—hotels, restaurants, piers, rolling chairs, theatres, sailboats, and many other good things.

Among the special events planned for the children are

## NEVADA

### Lake Tahoe

Glenbrook Inn and Ranch, located in Lake Tahoe.

## NEW HAMPSHIRE

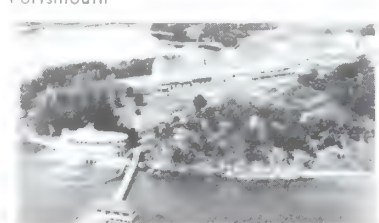
### Hanover

Hanover Inn, located in Hanover.

### Lake Sunapee

Granlden Hotel, private beach and golf course.

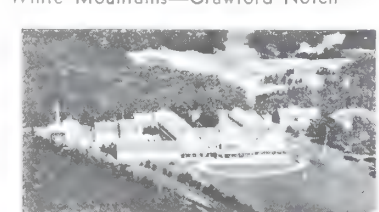
### Portsmouth



THE WENTWORTH BY-TH-SEA

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### White Mountains—Crawford Notch



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Discriminating people return each summer to the Crawford House at Crawford Notch. Up to date rooming, the best of food, music by Boston Symphony players. Golf, Tennis, Swimming, Riding, Boat, etc. etc. to New York. Season June 26. Oct. 5. Rates with meals \$6 a day and up. Booklet and diagram of weekly rates, address: Barton Hotel Co., Crawford Notch, N.H.

## NEW HAMPSHIRE

### White Mountains—Franconia



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Perfect for every member of the family. Located on a 200-acre pine wooded crescent overlooking Franconia Notch. Lowest view in the White Mountains. Private golf course, tennis, fishing, riding, bathing, children's play ground. Breathing mountain air assure relief from hay fever. Restricted clientele. Norman Hancock, President and Manager.

### White Mountains—Franconia

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### White Mountains—Jefferson

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• A Directory of Fine Hotels and Resorts. Further information may be obtained by writing direct to advertisers or to the Travelog Department of House & Garden



a radio party at municipal station WPG, a drill by the United States Coast Guards, inspection of a streamlined train, games on the beach, and a freckle contest. Come on along, parents—you'll enjoy it as much as the children.

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If you can't get to the Poconos in June, then keep in mind that the native rhododendron, even more showy in size and colour than the laurel, usually reaches the peak of its perfection about the first week in July.

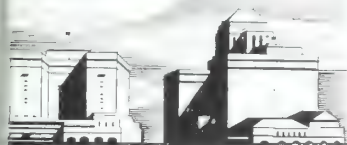
#### NEW HAMPSHIRE

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Atlantic City



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Atlantic City



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Atlantic City

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Atlantic City

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#### NEW JERSEY

**Spring Lake Beach**



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**Spring Lake Beach**

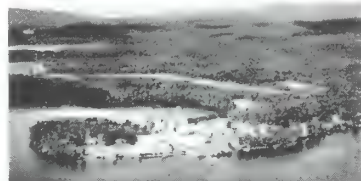
**Warren Hotel.** On Ocean. Resort of high class. Restricted beaches. Exclusive pattern. 50 miles from New York. Illustrated Booklet. W. B. Stubbs.

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**Adirondack Mountains—Saranac Inn**



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#### NEW YORK

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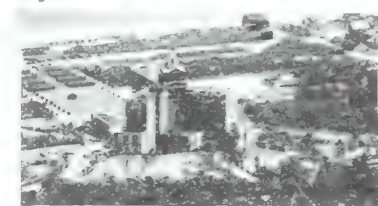
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# ITALIAN LINE



REX BEACH



ZANE GREY



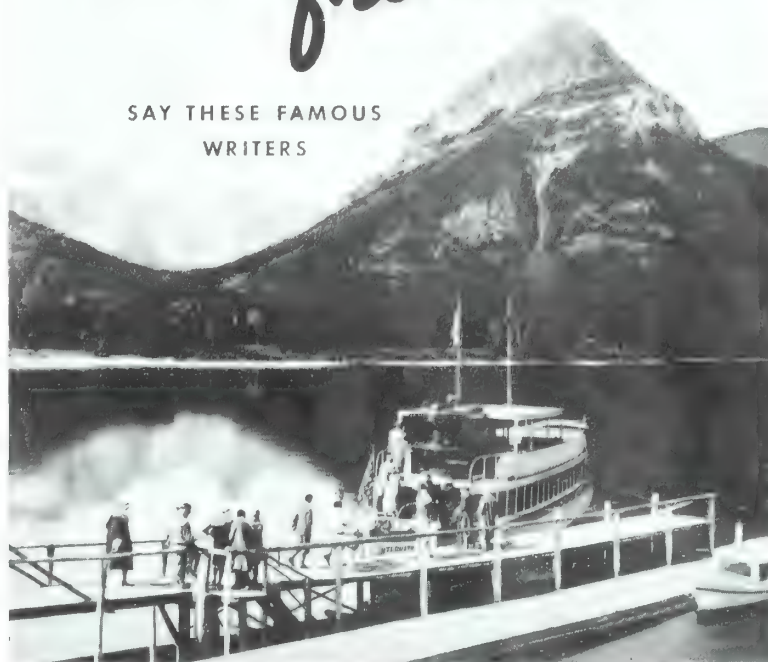
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From winning stock  
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TERRIERS**

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**SEALYHAM TERRIERS**

Hard to keep healthy disposition

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# DOG

## TOP TERRIER

Comparisons are easily made, and opinions, as was said some centuries ago, are as numerous as men. We adopt an idea or a belief because it has an instinctive appeal to us—it satisfies something innate in us or fits our scheme of things. This is no more than human nature, and there really isn't anything that can be done about it.

When it comes to the selection of a dog, however, there's a long row of prejudice and theory that stretches back to the dim, half-remembered dogs of our childhood. But even a casual mention of "terrier" conjures to the mind of the rank amateur, a dog of courage, a worker, one blessed with an almost indescribable amount of exuberance and pluck. Topping off that grand array of Foxterriers, Bullterriers, Scotties and Sealyhams, there's the largest and most versatile of all the terrier breeds, the Airedale.

Like the countless dogs that have come out of the villages and towns of the rolling Yorkshire country of north England, the origins of the Airedale are one-quarter legend and three-quarters surmise. For the secret of the evolution of the Airedale has been guarded and preserved by the lusty mill workers and farmers of the area around the River Aire. Some say he is a cross between the local working terriers, used along the river edges, and the Otterhound; others that in the beginnings of his history were the Scottish and Welsh Terriers. Be that as it may, it still remains that no one has ever questioned the superiority of the Yorkshire dogs.

It is significant that the terriers from that tiny corner of the British Isles have made a lasting imprint on English and American dog history. In 1879, as they became known and shown throughout the North Country, the name was changed from Waterside to Airedale Terriers. And although the Airedale was a familiar sight at local shows prior to 1883, it was only at that year's Birmingham Show that regular classes were provided for them; recognition came from the English Kennel Club three years later.



Reversing the usual procedure and establishing a precedent in dog circles, the two-year-old American-bred Champion, Shelterock Merry Sovereign, bred and owned by S. M. Stewart, has just gone to England for a try at British laurels.



MART



It has been said that an Airedale "can do anything any other dog can do, and whip the other dog." Well, here you have his own true story

The tremendous popularity which the Airedale enjoys in this country needs no further comment, but the many reasons for this popularity are often either overlooked or disregarded. First of all, and standing at the head of a long list of characteristics and achievements, is the sweet, even tempered disposition, which the Airedale is said to have inherited from his hound forebears. A few years after his introduction to British fanciers it was this trait which came in for a lot of criticism from breeders who had no real knowledge of the dog himself. It is true that on first sight he exhibits none of the fighting spirit of his terrier brothers, but just try to come between him and the person or property he's protecting!

In the end, this criticism of his pugnacity and spirit served to draw the attention of fanciers and sportsmen, who were in search of a dog that combined strength and endurance with discretion and intelligence. He has been often called the three-in-one dog in field sports, combining the virtues of the Pointer, Spaniel and Retriever, but never quite forgetting his terrier inheritance of keenness and thoroughness in the way of doing his natural work.

Guarding proclivities and companionship are inherent with most of the recognized breeds. But the Airedale brings to the task of protection a fearlessness and discrimination not often present in other breeds. Take his work with the United States Forest Service, for example. On those long, lonely stretches of forest and mountain in the Western part of America, the Airedale is the constant guard and companion to the Rangers, who patrol those uninhabited miles of country. And in the home there's nothing quite like the affection and love he bears for children. He enjoys their romps, understands their foibles, and most important of all, he is ever ready to guard and protect them. There aren't many dogs that can successfully play two such widely divergent rôles as these.

(Continued on page 32)



In Flornell Straightaway, owned by George S. West, we find the typical Airedale stance together with the much desired strong, short, straight back, the well sprung ribs and perfectly straight legs, and the all-around symmetry and balance.

## The Poodle Club of America

Recommends the following kennels:



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Puppies, youngsters and mature stock of excellent breeding.

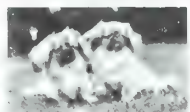
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### CHOW PUPPIES

Lily Huet, Female, Cookies red Male. Sired by Champion. Bred for Quality and disposition.

SCHOLL'S KENNELS  
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Special Sale of exquisite miniatures. Reasonably priced.

Sired by The International Ch. Pionier  
ORCHARD HILL KENNELS  
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A fine selection of top quality Pomeranians. Shipped on order and on credit. Inquiries invited.

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Pomeranian Kennels  
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We offer puppies of the large champion St. John strain and also the beautiful Landseers by a prize winning sire.

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Box 340  
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### BOSTON TERRIERS

Few choices exist in this breed. Best possible breeding.

Careful selection  
Massachusetts Kennel  
1075 Boston Road  
Springfield, Mass.

### The Irish Wolfhounds of Ambleside



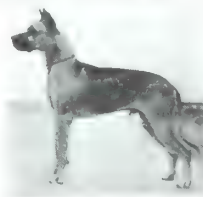
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Satisfied customers and show records are our best recommendations.

A. J. STARBUCK  
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Our Danes are pure and healthy puppies from the best of Danes. Large, powerful and quality.

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Perfect big dog for small place. Kind, easily trained, excellent with children.

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WALNUT HILL KENNELS  
Mr. and Mrs. H. W. Nichols, Jr.  
Indian Hill Road  
Cincinnati, Ohio



## (Continued from page 31)

In coming back to the record of the Airedale in the show rings of England and America, we find his self-confidence and palpable sense of superiority winning over fanciers and exhibitors of other breeds. There is nothing quite like the stance and showiness of the Airedale, even when in competition with his trim, fast-stepping terrier relatives. He seems to sense instinctively that he's up against competition and he shows to perfection. This calls to mind a scene at one of our large dog

(Continued on page 34)



Two small, dark, keenly intelligent eyes that typify the correct Airedale give the dog an immediate and convincing appearance of intensity and alertness. Here is Champion Authority's Coletta of Harbham, owned by Harold M. Floersheim.



Use FLEA OFF and with one simple, easy application you accomplish what ordinarily requires a kit full of dog aids. For FLEA OFF is a medicated oil shampoo that leaves the coat slick and glossy and *in addition* banishes fleas and vermin . . . cleans and tones the skin . . . keeps hair from falling out . . . and serves as a deodorant and disinfectant. Highly recommended for all breeds under all conditions.

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## Why Grieve About A Dog?

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## CAIRN AND WELSH TERRIERS


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# DOG MART

(Continued from page 32)

shows. Three youngsters were surveying the passing throng with heads between their front paws when opportunity passed by in the form of a photographer. After he had taken a few shots of them in their present position, the three of them in one movement very obligingly stood up, put their heads together and posed away while the camera clicked. Call it mere coincidence if you will, but just the same it was precisely the sort of thing you would expect an Airedale pup to do. By the same token, the temperament disclosed by the incident is one of the main reasons the Airedale is so satisfactory a dog.

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**NECK**—Should be of moderate length and thickness, gradually widening toward the shoulders and free from throatiness.

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**COLOR**—The head and ears, with the exception of dark markings on each side of skull, should be tan, the ears being of a darker shade than the rest, the legs up to the thighs and elbows being also tan, the body black or dark grizzles.

**SIZE**—Dogs 40 to 50 pounds weight. Bitches slightly less.

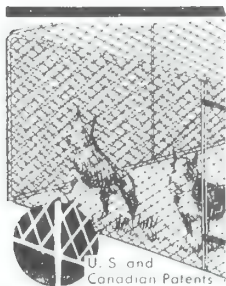
It is the unanimous opinion of the Club that the size of the Airedale Terrier as given in the above standard is one of, if not the most important, characteristics of the breed; all judges who shall henceforth adjudicate on the merits of the Airedale Terrier shall consider the undersized specimens of the breed severely handicapped when competing with dogs of the standard weight.

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M. E. S.



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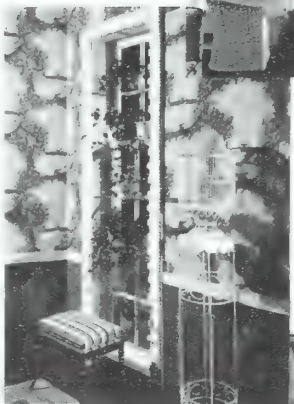


**W & J SLOANE**

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# HOUSE & GARDEN

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# The Bulletin Board

**COVER.** The cover of this issue is by Audrey Buller. Of that much we are certain. But when it comes to the botany of the vine around the stump we begin to wobble. Most people say, "Oh, yes, that's Heavenly Blue." Then along comes a white-bearded gentleman, learned in botany, who pronounces solemnly that this flower is *Convolvulus mauritanicum*.

**IDEAL HOUSE OPENS.** The first four days of June will pass probably as serenely as the first four days of that month usually do; then, bang, an event pops into our existence. House & Garden's Ideal House at Fox Meadow, Scarsdale, N. Y., opens its doors. The opening will probably be accompanied by trumpets and shawm and gentlemen in morning coats and a lot without and pretty girls in Summer frocks and a crowd of workmen putting on the final touches and a general concourse of the populace. We've always wanted to open a House & Garden Ideal House by carrying a bride over the threshold. Anybody's bride will do. Up to the present writing the applicants for this singular honor, however, have been absolutely nil.



**HOLLAND DRABNESS.** Among the memorable advances made by a portion of the human race in the past decade is the freeing of itself from Holland drabness. There was a time when walking into a house "put away" for the Summer was like walking into a tomb. Stripped of everything that could possibly catch dust or be a bother to clean, the furniture was then swathed in Holland covers. They had a musty smell. They were dull. Any one who stepped into those rooms began to yawn. Today—today we use gay chintzes fashioned in the best and sleekest tailored style. Rooms in Summer blossom like a flower garden. Roses and Delphiniums and Lilies display their gaiety on couch and chair. No longer are we tempted to spread a handkerchief over our face and snore; the new room in Summer is alive and lively—those who come into it soon catch its spirit.

**ARCHITECTS COMPETE.** There's a rattle of T-squares. Compasses fly through the air. Tracing paper rustles like the noise of a hurricane over the Caribbean. Blue-prints crackle. Ink is spilled. Red and blue pencils roll unheeded to the floor. The cause? Several thousand architects, having read about House & Garden's architectural competition, are busy grooming their young hopefuls for the race. Within a week we expect to be up to the neck in plans and photographs. If this page never again is written, you may know that we went down for the third time in an engulfing sea of competitors.



**TREES.** Byron Thomas, who painted the studies of old trees in this issue, is a young artist who started painting in the slap-dash style of Modernism and then, repenting of his adolescent folly, went in—and successfully—for a more precise technique. We like them as paintings. We like them, too, because several hundred practical men who make an honest living trimming and applying surgery to trees will lick their chops and study these pictures for just what limbs ought to be lopped off.

**FATHER OF ARTISTIC ARRANGEMENT.** It is a pretty poor flower show today that does not include a number of artistic flower arrangements. Ladies of the garden clubs for years now have been making these bouquets with ardor and distinction. So it may seem a little ungracious on our part to suggest that the ball might have been started rolling in this country not by a woman, but by a man.

Thirty-eight years ago Foster Birket Letsom, in the windows of a Boston store, began to delight passers-by with unusual flower arrangements. Up to that time flowers had been displayed stiffly in florists' containers. Mr. Letsom acquired some Devonshire cream hampers and, using a talent which has since made him famous, began to arrange flowers artistically. His window displays set Boston agog (which is an accomplishment in itself) and caused various flower-lovers to emulate him. Boston being the hub, the taste then radiated to the rest of the country.



**GARDENERS' HANDS.** Lord Aberconway, President of the Royal Horticultural Society, who visited this country in March to see the flower shows, remarked that the fruits of gardening are three in number: it makes for a longer life, it develops an even temper and it produces chapped hands. While all three are well known to inveterate gardeners, those who are just beginning may not take so easily to the chapped hands.

One of these days we want to write a noble and lengthy panegyric on gardeners' hands. Have you ever looked at the hands of gardeners? Knobby, knuckled and brown, firm in the grasp, worn in the nails and not always utterly clean, gardeners' hands have a certain homely nobility about them. They are constantly touching the mysteries of soil and seed and green leaf, and from them derive a contour and color that sets them—so we like to think—apart from the hands of other workers.

## OLD TOWPATH

This has not been altered, not been changed  
The Crocuses the same as years ago  
Are Summer blue, and carelessly arranged.

The grass grows tall, then lazily bends low . . .  
The sun spills gold too heavy on each blade  
And in this sheltered place so few winds blow.

There is a solitary place of shade,  
Haven for Marcia, Peggy and me.  
On a slightly slanting grade

There stands an old dwarfed Apple tree  
And some Witch Hazel bush that amply throws  
Shade for the little two, the tree for me.

Here we sit and watch the line that shows  
Where the donkeys and the driver walked  
And the disused canal that never flows

But lake-like lies. I think the slow barge balked  
At just this little turn, and it was here  
Bargeman and driver paused and smoked and talked.

Though long years stretch between them and us  
three

No doubt they said the lazy Summer things  
As two in the Witch Hazel shade now say to me.  
HELEN F. MURPHY



**PATHOLOGY IN JUNE.** By this time of year gardeners begin to go pathological. A touch of black spot on a Rose leaf, a Delphinium flower smitten with Cyclamen mite, an Iris wilted from borer, a Cabbage leaf infested with fly or a Bean with a beetle sends gardeners hot-foot to their poison shelves. A great clatter of spraying and dusting ensues. The air is thick with noxious fumes and imprecations. It is the merry month of June.





## *Chintz ideas*

This gay Summer bedroom in Sloane's newly decorated House of Years shows how four different chintzes can be combined effectively. A lively pansy chintz covers the walls and makes the hangings. The diamond design of the dressing table skirt, the diagonal stripe on the chair, and the quilted valances are also in this crisp fabric. At one end is this bay, hung in striped net. Ross Stewart, decorator



# Summer Rooms

COOL NEW TRENDS IN COLOR AND DECORATION

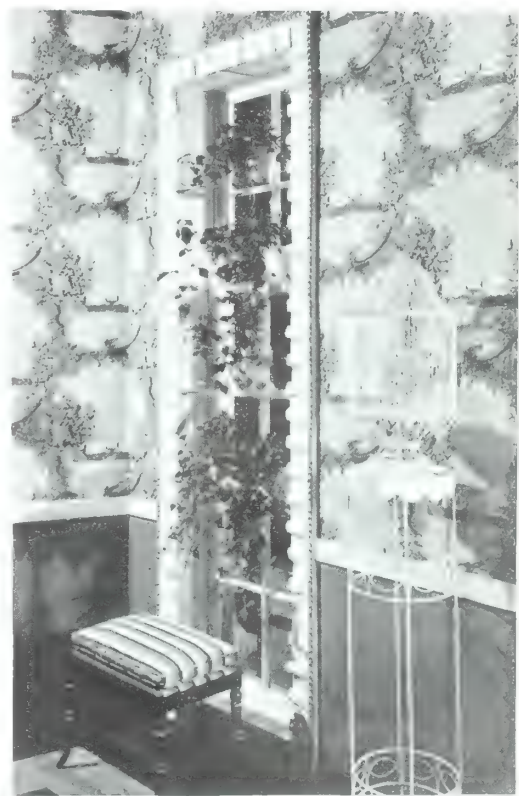
LET'S face facts. Seasons change and with them decoration. Furnishings deteriorate with even the best of care. And change is good for the soul! Your rooms need change—perking up for Summer. New curtains may do the trick. Certainly new wallpaper will. And it's wonderful what well-made slip covers of pre-shrunk washable materials do for tired chairs. If it's a country house you're refurbishing, there are decorating devices as fresh and colorful as a perennial border. Clever ideas abound, also, for town rooms—practical ways of making your surroundings look cool even when the thermometer is soaring.

**WALLPAPERS.** It's a wallpaper year, with emphasis on old-fashioned all-over floral designs, generally larger *motifs*, and soft, grayed background colors. Ideal for Summer rooms are the new leaf patterns—big, crisp leaves on contrasting grounds. Fruit has returned to wallpaper design, big formal clusters, little Cherries good enough to eat, and a whole family of Strawberry patterns. And for country kitchens, we know of nothing gayer than a paper of small bright vegetables scattered over a white ground. Orange makes its first appearance as a wallpaper color. Dusty pink and coral continue, and you'll also see much bright green combined with white. Among the blues, turquoise and slate tones lead. In dark ground colors, there's a new mauvish-brown that is lovely with pale blue.

Sketched on page 100 is a new country paper that illustrates the trend towards big, cool leaf designs. This pattern, christened "Chinese Lily", shows the lush foliage of this decorative plant soaring up in vertical rows. Colors are deep blue-greens on a crisp white ground.

Another perfect Summer paper appears in the hallway illustrated at the right. In this decorative Regency design, verdant foliage encloses a placid lake upon whose distant shores rise twin Palladian houses. Colors are emerald green leaves opening upon pale blue water. Another delightful country paper is illustrated on the following page—a reproduction of a mid-Nineteenth Century design found in Virginia City, Nevada, that fabulous ghost town of the "Forty-Niners". Its block pattern, in strong reds, greens and earthy browns, depicts the proud beginning and uncomfortable ending of an equestrian outing. This is ideal for country house halls.

**FABRICS.** Color is important in the new prints. Old designs are given an entirely fresh look with modern coloring. Many feature grayed background colors—gray-green, gray-blue, off-white, dusty pink, slate. Orange is a new note, and there is a revival of black-grounded chintzes. In dark grounds, look for wine and plum tones, brown, both cocoa and dark brown, and deep bright blue. Large patterns lead—splashy flowers, shells, plumes, birds and Classic motifs. Newest is a collection of modernized Regency designs developed by Elsie deWolfe in such colors as rosewood, citron, blue, cedar, gray and cinnamon. And in tune with a return to elegance in furnishing you'll see a greater use of fabrics as



Pleated white chintz frames shelves holding plant—cool window idea for country or town: Altman, decorators





At left is a cool, crisp scheme for a Summer dining room. White walls above a green dado are paneled in fruit prints, and a delicate green trellis covers the wide bay. Curtains are white mull, the chair coverings natural linen decorated with appliqué bird and fruit motifs

A gay country paper picturing amusing equestrian scenes is combined with a red carpet and Scotch plaid chintz in the little hallway below. These two rooms are in Altman's Progress House. John Gerald was the decorator



wall decoration. An excellent example of this trend is the very colorful bedroom shown on page 40, where flowered chintz covers the walls in the manner of wall paper. In a living room illustrated opposite, striped chintz is used in the same way.

**FURNITURE.** In outdoor furniture, color again is of prime importance. While white predominates for iron, very fresh and new looking are pieces painted apple green, bottle green or pale gray. Dusty pink makes its début as a color for iron furniture, a new dining group in a delicate Regency design being painted a soft grayed pink which the designer calls "Rosedust". In reed and rattan, you'll see the latest color ideas for both furniture and upholstery materials on pages 70 and 71. Much of the new outdoor furniture is sectional, tables as well as sofas coming apart to be used as smaller units. And everything that isn't sectional rolls merrily about on wheels.

**COLOR SCHEMES.** With all this talk of new decorating materials, I know you will want to know something about the latest color schemes, about some Summer rooms that actually exist, and how all these gay furnishing ideas can be combined and practically applied.

First of all, study the seven rooms of various types illustrating this article, as in each one you will find some fresh decorating inspiration. Then in order to give you a more complete picture, House & Garden asked a number of leading New York decorators for their newest and brightest ideas for Summer rooms. And here is what they actually are doing:

For a country house in Greens Farms, Connecticut, Louise Tiffany Taylor designed a sun room overlooking Long Island Sound in a cool  
 (Continued on page 36)





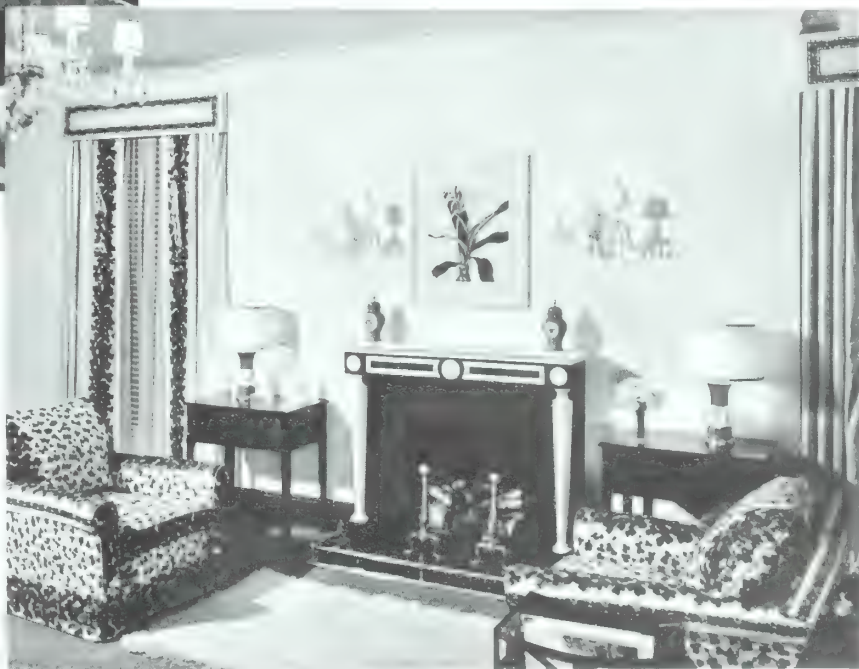
NYHOLM

Joseph Mullen, New York decorator, does his own living room for Summer in a cool scheme of green, white and peppermint pink. Walls are chalk white. The carpet is mint green, ceiling leaf green. Sturdy off-white sailcloth welted in green makes the sofa slip cover. A pink, green and white Oleander chintz slip-covers the little chairs



The bright feature of this room is the use of the same coral and white striped chintz for walls and curtains. Furniture is mainly Regency and modern. William Pahlmann of Lord & Taylor, decorator

Below is another Summer living room that stresses green and white. The scheme was taken from the chintz, a lovely Ivy design on a cream ground. This makes the slip covers and borders the plain cream chintz curtains. Walls are white with black moldings. Carpet, jade green. In Sloane's House of Years. Ross Stewart, decorator







# It Tastes Better Outdoors

BY JUNE PLATT

## MEAT AND DRINK FOR YOUR INSIDE OUTSIDE NEW DISHES IN OLD WAYS

WE are the proud possessors of an old farm, with a lovely old stone house, and red barns, and best of all a rambling old Apple orchard conveniently located near the house. In the Spring, before the cows drink it all up, we even have a faint suspicion of a brook, running through the orchard. In the orchard there is a clearing, and in the middle of the clearing Nature provided us with a large rock which subsequently has become the back part of an outdoor fireplace, not too professionally built, of cement and field stone, iron bars and heavy wire netting. Down the road a way (alas! not on our property), there is a dashing stream, more or less full of trout. More important still, we have two lively sons, equipped with fishing rods. Given all that as a start, we have taken to outdoor cooking with a vengeance.

You, perhaps, have no idea how many ways and means there are of achieving outdoor cooking easily and satisfactorily. For instance, I brought back from Florida with me, as a supplement to our orchard fireplace, a simple tin bucket lined with pink concrete for charcoal grilling that is my pride and joy. So whether you own a ravine, a mountain top or only a backyard, I hope you too will tuck away somewhere on your property some means of outdoor cooking—for nothing could be more fun.

The fact that we had had practically no previous experience in primitive cooking didn't prevent our inviting our best friends to come to the christening of our new fireplace. Having left their comfortable homes to come and cook and dine *al fresco* with us, they were graciously enthusiastic, and did their best to be helpful. We built a magnificent fire (using any old wood we could find) until it was blazing merrily, then with short handled frying pans and inadequate broilers, borrowed from the kitchen, we proceeded to singe our eyebrows and whiskers and curls, endeavoring to grill steaks and fry our precious trout. The resultant charred, smoked, becindered, once-upon-a-time delicacies, were eaten with remarkable amiability, but truthfully speaking they weren't really the ultimate in culinary perfection.

I determined privately to do some studying and reading up on the subject. I went to bed at nights reading Campers' Handbooks and Scout Manuals and illustrated catalogues of camping equipment. I began to long for steak tongs, folding grates, individual hamburger grills, frankfurter

lifters and darling frying pans, aluminum bakers, and extra heavy, extra long wire broilers; to say nothing of charcoal grills, varying from simple pails with removable grids and uprights on the sides to accommodate a spit for roasting or barbecuing, up to Prest-o-Grill wagons on wheels with a compartment for carrying charcoal, utensils, and food to the picnic spot, with a spit attached and a wick in the bottom to be saturated with alcohol, kerosene or gasoline, so that no kindling is necessary to start the fire.

Then just as I was about to go forth and buy out the store, I chanced upon a description of an ideal outdoor fireplace, which so nearly answered the description of our own fireplace, that I was immediately ready to content myself with only half of the above-mentioned equipment. Besides, it seems that the important part of the outdoor fireplace is the fire itself. On this depends the success or failure of the cook, and the secret of making a good fire is apparently to use the right wood. All of which I will tell you about later, but first here is how the fireplace should be constructed.

You should start, if possible, with a conveniently located rock, about three feet high, with a flat face toward the prevailing winds. Sides should be built at right angles and of stone, extending forward from the rock about twenty inches, about two feet high and about three feet apart. We laid iron bars horizontally across ours and covered them with heavy wire netting and cemented the whole securely and firmly in place, thereby making a level, flat place to cook upon.

It seems, however, that it would have been more authentic if we had omitted the bars. We should have driven firmly into the ground, on either side and just in front of the fireplace, two equal sized crotched sticks, the crotches being about five feet high and level, of course, one with the other. A suspension pole of green wood should then be put across, from which kettles could be suspended over the fire by means of practical S-shaped pot hooks, of heavy galvanized wire. Meat or fowl to be roasted before the fire is also suspended from the pole with picture wire, so as to swing freely but just miss the ground. One end of the wire is made into a bowline loop, large enough to slip over two protruding ends of a skewer, made of stiff whittled twigs, which is run through the meat about three inches from the end of the roast, the other end of the wire is wrapped around the pole several (Continued on page 103)

In the accompanying article, Mrs. Platt describes one method of building an outdoor fireplace. Another, a little less primitive, is shown opposite, adjoining the house of Mrs. Cammack in West Hartford, W. P. Cribtree, architect





WHITWASHED BRICK TO HARMONIZE WITH A COLONIAL HOUSE. OTHER DESIGNS ARE SHOWN ON PAGE 103





# Home in Norway



NORWEGIAN houses are a strange blend of old and new. Modern in straightforward roof line and wide, uncompromising windows, they cling to the past with carved lintel and rather reminiscent of Viking figureheads. Here is an example—the home of F. W. Bruce, on Hardanger Fjord in Odda, Norway.

At top is the rear of the house, and its magnificent view down the fjord. Below this is the main entrance, with an overhanging gable typical of Scandinavian houses. In the hall, above and at left, may be seen the corner fireplace, and hangings of Norwegian tapestry. Walls, unpainted, have an antique charm as distinctive as the legendary designs carved upon them.



# BEFORE THE FLOWER SHOW

HOW TO PREPARE FLOWERS FOR EXHIBITION • BY T. H. EVERETT

WITH the growth of the garden club movement interest in flower shows has increased rapidly. The friendly rivalries and the keen competitive spirit encountered at such events promise well for the continued progress of gardening as a hobby among home owners, whether their grounds consist of a modest fifty by one hundred lot or are of more pretentious proportions.

During the last two or three years a healthy trend has been apparent whereby more and more emphasis is being placed upon the horticultural excellence of the material exhibited. This does not mean that the artistic possibilities of the Flower Show are being neglected. On the contrary, every schedule includes many classes for "arrangements" of one kind and another wherein the cultural perfection of the material used is very definitely subordinated to the aesthetic effect achieved. It means rather that there is a better appreciation of the importance of including in the schedule a sufficient number of "cultural classes" planned to attract well grown produce, and that competition in these classes is noticeably keener than before. Simultaneously with this growing interest in exhibiting in cultural classes, there has been a real effort made by exhibition committees to select judges thoroughly familiar with horticultural material to make the awards in these special classes. These factors will surely result in better flower shows.

At the present time the chief mistake made by the exhibitor in the cultural classes is that he (or more often she) makes no special effort to grow flowers, or vegetables or fruits especially for exhibition, but rather, when show time comes along, selects the best of run-of-the-garden produce and lets it go at that. This plan works fairly well so long as all the other competitors do the same thing, but just so soon as one or more begin to give intelligent attention to the cultivation of crops especially for flower show work, then to these persons inevitably will go the majority of the prizes. In Great Britain, where gardening is generally taken more seriously than in this country, few exhibitors would consider staging material which had received no better than ordinary garden cultivation, and the practice of raising produce for show has become a fine art.

The successful grower of exhibition flowers must be prepared to devote considerable time and attention to his hobby—he must be keenly observant and above all persevering and patient. The finest results cannot be expected during the first year, but will only follow as the result of cumulative work and experience. Exhibiting grows on one—and I know of no greater satisfaction than that experienced by the gardener who brings to the show table worthy results of his toil and skill.

If one intends to exhibit regularly at flower shows, a portion of the garden—no matter how small—should be set aside

especially for the accommodation of crops intended for this purpose. It should be a piece of good land, well-drained and so situated as to be well away from the competition of the roots of trees or shrubs or hedges.

No effort should be spared to improve the soil and bring it into the highest condition of fertility. This cannot be achieved entirely by the application of manures and fertilizers although these are important factors. Spading the soil to a depth considerably greater than is necessary for ordinary garden crops is very desirable, and during this operation generous applications of cow manure and other humus-forming material should be incorporated. This deep spading is best carried out in the fall so that the full benefit of the weathering effect of Winter is obtained. Dig the soil to a depth of at least two feet, leaving the upper and lower layers in their same respective positions as before. The full benefits of this treatment will not be wholly apparent during the first season following its accomplishment, but if carried out every second or third year, with ordinary single depth digging in the years between, the soil will be tremendously improved in a comparatively short time.

In some cases the finest flowers for exhibition purposes are obtained from old well-established plants. Such is the case with Peonies, Aconites and Lilies, for example, and with these the preparation accorded the ground prior to planting should be especially well done. In most cases the finest exhibition blooms are obtained from young and conse- (Continued on page 111)

FORCING RHODODENDRONS AND FLOWERING TREES







A YOUNG MEXICAN MERCHANT AND HIS WARES, BY ANTON BRUEHL

## Mexico

MEXICAN art, with its fascinating blend of Spanish and Aztec culture, is a gold mine for decoration. Whether pottery, glass, lacquer or textiles, it is colorful and immensely decorative, reflecting the bright sunshine and the Indian background of the country. For Summer houses, particularly those furnished in an informal manner, nothing is more effective than Mexicana. Opposite, dramatically photographed by Anton Bruehl, is a collection of the latest Mexican crafts. And you need not go south of the Rio Grande to see these brilliant things, because Macy's has ranged far afield and has brought them home to you.

OUTSTANDING among Mexican handicrafts is the lacquer work. This is pre-conquest art and remains untouched by Castilian or modern influence. Three bowls opposite are fine examples. An Indian warrior head decorates the very unusual pottery tea set, and the Aztec sun calendar is seen on the two large platters. The effective wool serapes would make practical country rugs. The Virgin bottles, "Botellas Guadalupeanas," show the beautiful blues of Mexican glass. And for interesting color look at the pottery pineapple jug. The brilliant basket comes from Toluca, famous for its basket weaving. More Mexican things appear on page 95.









*B*YRON THOMAS likes trees. Although he has painted New York's harbor and skyline, its Bowery bums and tough longshoremen, he finds his greatest pleasure in the accurate recording of a peaceful country scene.

The picture of the old Willow on this page he calls "Waste Gates". Over the rise at the right is a Pennsylvania lock, from whose gate water overflows into a small stream; the little house with the swinging lantern is the toll house.

The south shore of Long Island means to him pounding breakers, a strong, fresh sea-breeze, and the irregular line of ever-shifting sand-dunes. Behind these dunes grow Pines like the one opposite, turned and shaped by the wind into its insistent horizontal pattern.

The Oak means Connecticut. Under an Oak like this one the Connecticut Charter was signed—and like the Connecticut farmers the Oak struggles year after year to raise its sturdy branches and rustling leaves against the stubborn defiance of rocky native soil.



# Three Trees

by Byron Thomas







*Rosa, Julia variegata* or *Rosa mundi*



# Roses Abroad

by J. H. Nicolas

**I**N THIS period of evolutions and revolutions the Rose could not very well remain impassive—and she did not.

The political world of Europe is in a state of change and no less so is its Rose world; this summarizes my observations of the Rose scene on the Continent and in the British Isles during my biennial exploration of Summer, 1936.

To understand better the situation we must know that the area of the United States would cover the whole of Europe, including the British Isles and half of Russia, further than Moscow. We have one Federal Government, one language, one money, one civilization; our customs and standard of living are fairly uniform, and we have no tariff barriers between our States. Europe is divided into 30 different nations with about 45 different languages; each nation has its own form of government, its own money, customs, national aspirations; and the trade between those nations is impeded by tariff walls. The European climate is very complex and varies greatly even within small countries.

That situation was bound to be reflected in the progress of horticulture in general, and of the Rose in particular. Formerly Rose hybridizers did not confine their efforts locally or regionally. "A Rose was a Rose for a' that"; and, as a great Italian statesman once said, "The Rose had no frontier." Their products were expected to become of world-wide use and they worked to strike as large a territory as possible; hence the similarity of Roses from various points.

Today the Rose is more regional, in the sense that hybridizers cater to their own people and follow more closely their national trend and needs, sticking busily to their self-appointed tasks of producing Roses suited particularly to their own special environment.

The Rose is in a great period of evolution and the Rose men in the European countries have come to recognize that each center of population must have its own type of Rose.

In France, where the climate is most congenial to the original Pernetiana strain (evolved from Persian Yellow by the late great Pernet-Ducher), they are carrying on that strain, but are paying much more attention to the cut-flower type than to the strictly garden type. Formerly the bulk of cut Roses for the French market came either from the Italian Riviera or from the greenhouses of Holland; but excessive import duties and quotas have dried those sources and the French have had to develop their own cut-Rose plantations for which the hybridizers must produce adaptable varieties.

In England they favor the reverse; the garden Rose is supreme. England, where for so many years the National Rose Society boosted the large exhibition type of Rose, is growing away from that type and is mainly interested in producing what we call here, as it is called there, a bedding type.

The English Rose fanciers (and they are many, judging by the membership in their National Rose Society, 15,000 out of a population of 47,000,000, whereas the American Rose Society has only 3500 out of 130,000,000!) have turned thoroughly toward garden ornamentation and away from exhibition tables. I well remember the time when English hybridizers put all their efforts and preference into such exhibition Roses as George Dickson. Large blooms for years won medals in their shows. Today we see the garden Rose preferred, with open centers, such as the McGredy Roses. Sam McGredy was a pioneer in this new era. For several years the McGredy house has dropped altogether the exhibition (Continued on page 115)

## ROSA MUNDI

**F**OR its Thirteenth Flower Print House & Garden selects *Rosa Gallica variegata*, or *Rosa mundi*, by Henry C. Andrews. A botanical flower painter and engraver, Andrews lived most of his life in London writing and illustrating botanical works. In all, he produced over 1500 superb plates. His books were: *The Botanist's Repository*, in 10 volumes with 664 plates; *Geraniums*, in 2 volumes with 124 plates; *Roses*, also in 2 volumes and illustrated with 129 plates; *Heaths*, in 4 volumes with 288 plates and text by James Wheeler; and *The Heather*, or a *Monograph on the Genus Erica*, in 4 volumes with 300 plates

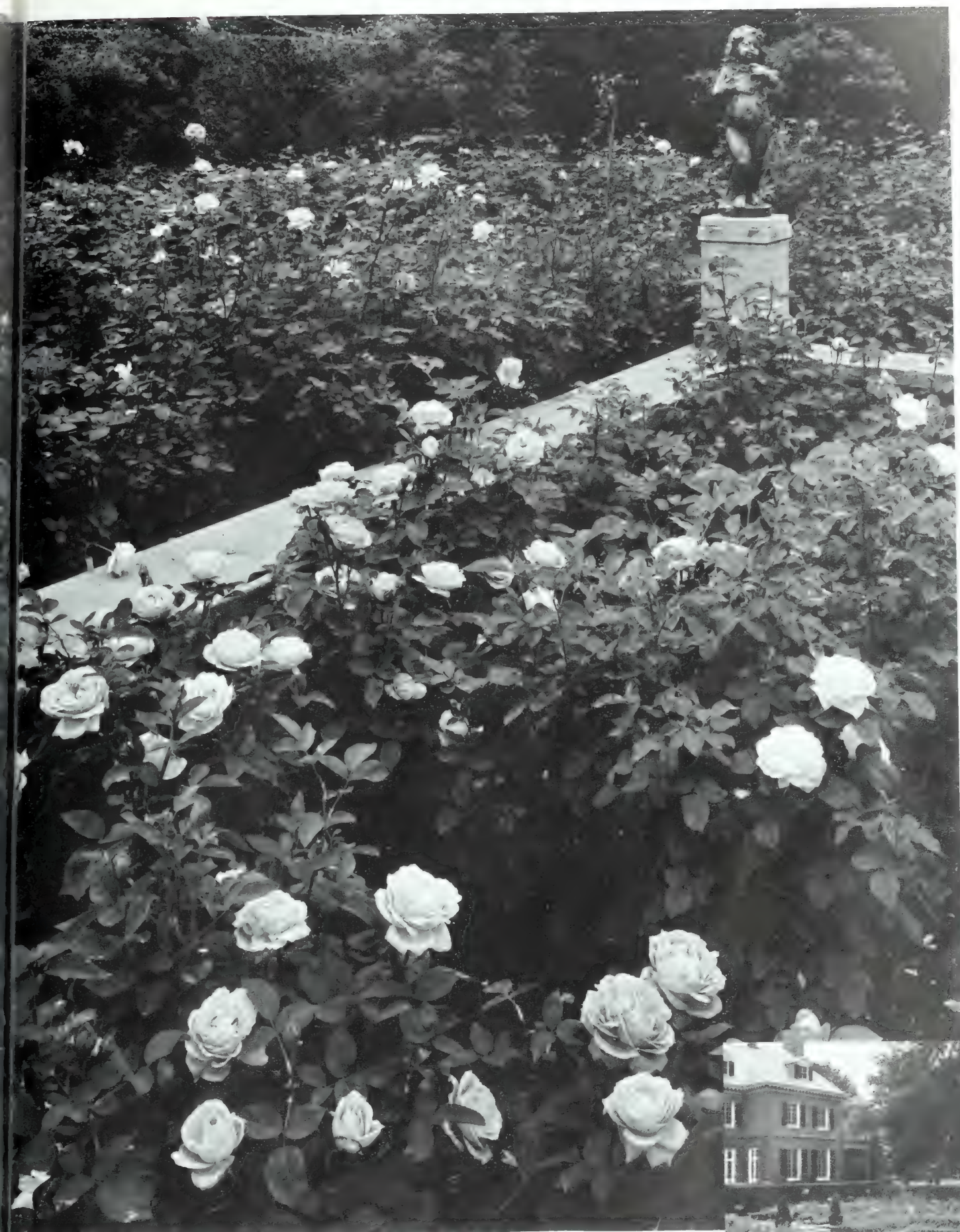




## J.P. MORGAN'S ROSE GARDENS

THE rose gardens occupy a hedged area that is as wide as the main body of the house. Formal in pattern, the middle feature is an oblong pool on the axis of the main path—the beds spread in geometric patterns away from this feature. An inner section is marked off by a balustrade, its corner plinths supporting lead garden statues. The bush Roses are in narrow beds separated by gravel paths, and the climbers, grown on posts and chains, extend around three sides of the garden, lifting the color of the blooms into the air.





As this garden is planted for massed display, the Roses are of the tried and true sorts: General MacArthur, Gruss an Teplitz, Hadley, Jonkheer J. L. Mock, Jules Gaujard, La France, La Tosca, Lady Alice Stanley, Lady Ashtown, Lady Maureen Stewart, Los Angeles, Mme. Caroline Testout, Mme. Jules Bouché, Mrs. Henry Morse, Ophelia, Radiance, Rose Marie, Souvenir de Claudius Pernet, Souvenir de Georges Pernet, Lady Hillingdon, Captain Christy, Captain Hayward, Commandeur Jules Gravereaux and Duchess of Sutherland.





# Plant Hunting on the Gaspé

PART II—THE REGION BETWEEN TOURELLE AND PERCÉ

TOURELLE proved quite as exciting as Bic, although we had, perhaps, begun to feel a little blasé in the presence of unusual rock formations and carpets of rare plants. Following our diminutive stream the next morning toward the sea, we found one of the most charming plants whose acquaintance I have ever had the pleasure of making. Charming seems to be the only adequate word. Imagine a perfectly flat star of pale yellow-green leaves and, from that, slender stem bearing little blue violets and you have a rough idea of *Pinguicula vulgaris*.

The specific name was a positive shock to me, for anything less common, less vulgar can scarcely be imagined; by comparison the modesty of the Violet is blatant, the harsh green of surrounding foliage almost painful. This tiny charmer flattened itself against grass tussocks at the water's edge, expanding its domain where the stream spread out into a miniature bog bordered by the waving soft white plumes of Cotton Grass and pierced by erect spikes of *Habenaria hyperborea*, stiff and rigid as if they would have grown much taller but for unforeseen circumstances.

We descended the cliffs by a fishermen's path, held in place as much by faith as by any engineering skill in its construction. Our little stream came down a more direct route, almost losing itself in the wind before arriving at the stony beach. This occurs all along the north shore of the peninsula: except for the rivers which have cut themselves gorges or actual valleys, waters from the high plateaux approach the cliffs with complete recklessness and plunge in a white plume of spray to the beach which lies hundreds of feet below.

*Mertensia maritima* grew everywhere, bravely attempting to attain its geometrical form among the driftwood and despite the somewhat cautious invasion of the Beach Pea, which scrambled about, just keeping its feet out of the salt water. Amid the undergrowth which generally covered the talus at the cliff base were prominent patches of the Mountain Ash in full flower, promising an excellent display of those brilliant orange berries, so prevalent a decoration on our suburban lawns in the autumn. More interesting were the whitish candelabra effects of the Mountain Maple, *Acer spicatum*, a shrub which occasionally attains to the tree-like height of thirty feet.

Choke Cherry, too, added its pale racemes and curious fragrance to the general display.

Rocks along the beach were carved into strange shapes including a slender pinnacle "as high as a house" in the form of a petulant old woman wearing a dunce cap. The cliffs themselves proved formidable opponents to the ambitious climber; cracked and split in every direction, they seemed held together solely by the roots of struggling shrubs, and offered as mute evidence of their instability falls of rock so fresh that the uprooted vegetation had scarcely wilted. However the ascent was made for the sake of *Saxifraga caespitosa*, whose little white flowers could be seen peeping over high ledges. After collecting a number of plants at considerable risk of life and limb, we arrived at the top to find it growing literally in sheets at the cliff edge.

The pasture in which we found ourselves was actually a very broad ledge, with another range of cliffs at its back, and dotted here and there with extraordinary rocks, including a natural arch topped by a tower of stone. Patches of woods were carpeted solidly with *Cornus canadensis*, growing in what appeared to be pure peat moss of indefinite thickness. Wild Sarsaparilla, Twin Flower and *Pyrola rotundifolia* grew in scattered groups. In dry rock falls at the base of the second cliffs we discovered a few plants of *Aspidium fragrans*, an extremely rare fern which is wont to retain a ruff of last year's dead foliage, also some especially fine specimens of *Saxifraga aizoon*.

Desiring bread for dinner, we found the nearest source to be a town six miles away where it was sold in the barber shop, for some reason. Milk was less difficult; an empty bottle given to one of our audience of children disappeared into the woods and was returned in a remarkably short time filled with a still warm and frothy whiteness capped by a very dirty young hand.

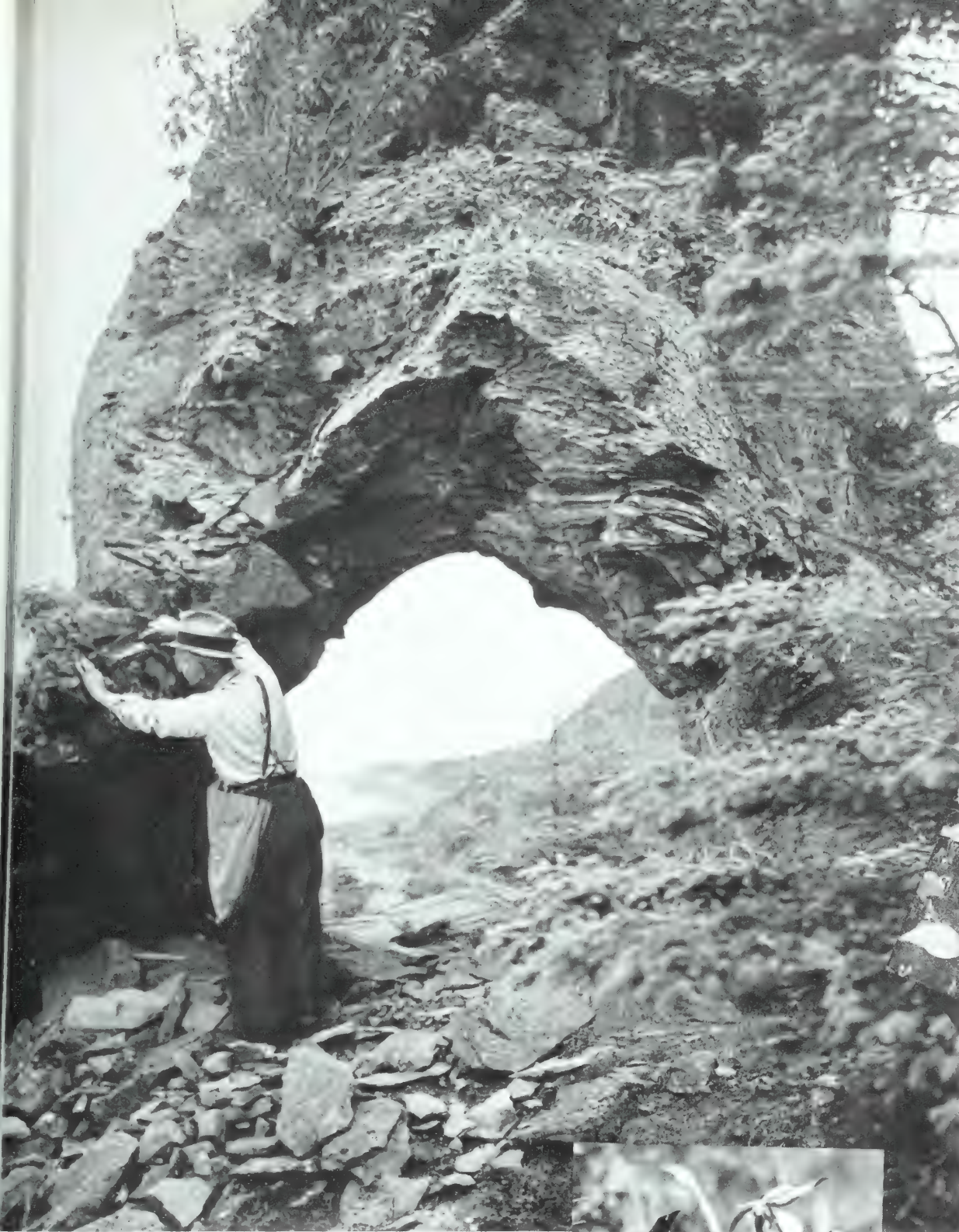
For the next three days the cloudy weather which we had been experiencing spent itself in a light if persistent rain through which we moved slowly along the shore, stopping to prowl over slippery cliffs in likely places. The scenery was consistently spectacular, with high mountains cut off sharply by cliffs dropping to the sea, and precipitous valleys in which huddled poverty-stricken fishing villages (Continued on page 109)

PIPINGITIS



by Walter B. Wilder





NATURAL ARCH AT TOURELLE

WALTER WILDER

Plant hunting as an adjunct, if not the main objective, of a Summer vacation has come to the fore along with our more expert gardening knowledge. As the photographs on these pages indicate, it often leads one into picturesque regions where the native flowers are especially lovely.



CANADA MAYFLOWER AND BUNCHBERRY



CYPRIPEDIUM PARVIFLORUM



PINGUICULA VULGARIS



ERIGERON COMPOSITUS





# WINDY KNOB- AN OLD FARM

THE country home of Christian A. Herter, Esq. at Millis, Massachusetts skillfully blends an old exterior with interiors almost all of which are entirely new. Seen from across a neighboring field, the mass of the old house has the indefinable stamp of authenticity which is in no way marred by a subsequent addition.

In order to adapt the original building to meet present-day needs—which included providing adequate accommodations for the family and guests—the plan of the house was substantially altered. At right, the main entrance and driveway, which remain unchanged.





IN THE living room, left, the Colonial tradition is carried out without insisting on the farmhouse idea, more appropriate to smaller homes. Walls are panelled in knotty pine and topped by a fret cornice, also worked in pine. Glazed chintz hangings and upholstery textiles in tones of orange and brown blend with the mellow coloring of the walls. Contrasting color notes are afforded by a number of fine old French bird prints, by Barrabond, framed in gold.



THE dining room, seen at right, may help to answer the question whether all rooms in a New England type house must necessarily adhere to a strict observance of that design tradition. This room is essentially modern in feeling, yet, in its freshness and simplicity, is quite in harmony with the rest of the house. There is a black rug on the black painted floor; the paper cornice is coral colored, as are the chairs. The dining table is painted black.



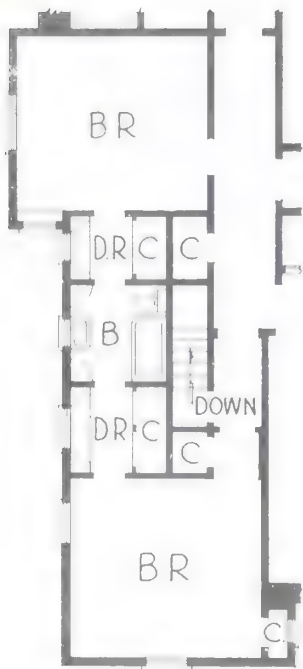
THE door shown in the center of this picture leads from the terrace into the living room which extends along the entire lower floor. On the inside, this door is panelled to match the walls. Some conception of the size of the terrace may be gained from the large picture on the facing page. The long retaining wall indicates the position of the terrace. The driveway and front entrance, shown in the smaller picture on the preceding page, are reached from the terrace through the gate shown at the right of this picture, at the end of the flagstone path.



# PLANNING

## SUGGESTIONS FOR THE SECOND FLOOR • NUMBER 5 OF A SERIES

The general scheme of that part of the house devoted to sleeping rooms and dressing rooms, all the requirements of the individual family and second on the way toward the rest of the house is planned. The number of persons to be accommodated, their respective ages, and their general routine of living are broad determining factors concerning which each prospective homebuilder should inform his architect as fully as possible. On this page we suggest a number of ideas which might be applied to a variety of different general schemes.



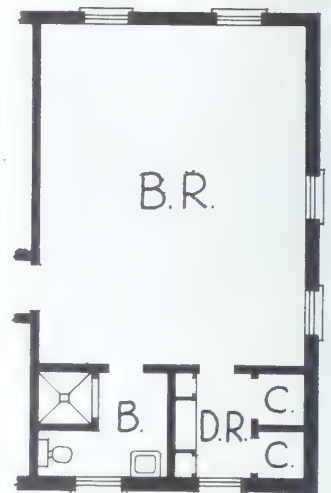
When space is available in the plan, it is often possible to consider which, at no great cost, will be the most comfortable for the family. For example, consider a plan which includes a large bedroom, a dressing room, a bath, and a closet. This plan provides an efficient dressing room, a large bedroom, a bath, and a closet. This plan provides an efficient dressing room, a large bedroom, a bath, and a closet.



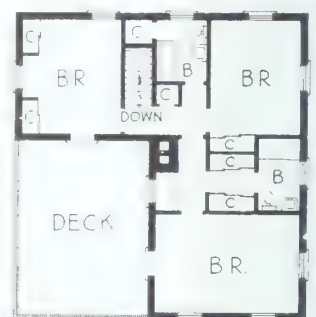
SOMETHING new in children's rooms—although the same idea might be used by the master himself. The room is divided, by a glazed partition and door, into a sleeping porch and a dressing room. The youngster has all the advantages of sleeping in abundant fresh air, while his dressing room remains comfortably warm. Sleeping porches are often too exposed for comfort. Note that these have protection, and with



SERVANTS' rooms ought to be planned as carefully as any other part of the house. A variety of schemes are, of course, possible, but it is generally desirable that these rooms should be immediately accessible from the kitchen or pantry, and that they have a degree of isolation from other rooms in the house. In the scheme shown here, stairs connect directly with the kitchen, and a passageway leads to a child's bedroom at right. This latter feature has obvious merit when the care of young children is involved.



THE convenience of a dressing room in connection with the master bedroom is now widely recognized. Here is a perfectly straightforward solution useful alike in new construction or in modernization. The dressing table is flanked by two convenient cupboards. The shower stall, in place of a tub, saves space.



THE above second-floor plan highlights several important considerations. Adequate closet space is an essential (sliding panel doors make closets accessible). The master suite has a dressing room and bath, with doors to bedroom and hall. The sun deck is a popular modern feature. Waste space is held to a minimum.





FRED R. DAPPRICH



## ...and here are George Burns and Gracie Allen!

Monday afternoon in Hollywood. The weekly broadcast, which has convulsed a million listeners, is over. Gracie has sung her little song and now Mr. and Mrs. Burns are homeward bound to their delightful new house in Beverly Hills. Its style is a modification of old California Monterey architecture, built of brick and wide pine boards painted white. A roomy balcony with a decorative white iron railing stretches across the entire front, all the upstairs front rooms opening onto it.

Left. George and Gracie at a quiet little game of backgammon in their living room, which is furnished with 18th Century English mahogany pieces and developed in a delicate scheme of sage green, dusty coral and off-white. Harold Grieve was the decorator. Other interiors appear on the following pages





## Mr. Burns likes old furniture

Quiet, quiet! After his radio bout with Gracie, George retires to the comfortable library shown above. The scheme—yellow, green and terra cotta—was taken from the painting by Robert Strong Woodward. Walls, pine. Plaid home-spun, tan, green and terra cotta, covers a big chair. An oval braided rug repeats these colors.

All furniture in the dining room is old—hand-some 18th Century English pieces in mahogany. Here, colors are Ming yellow, lacquer red and Chinese green. Walls, lime green. Chinese rug—yellow. Curtains of gold brocade have red cord trimmings. Over the serving table, at right, hang Coalport platters with red designs.

In the breakfast room window, shown far right, is a collection of colorful glass. In addition to the fine old furniture throughout the house, Mr. and Mrs. Burns have assembled charming old accessories—Lowestoft china, Bristol glass and old English silver. Harold Grieve, decorator





## Mrs. Burns Likes soft colors

At left is Mrs. Burns' dressing room—a glittering little place with walls covered in ivory and gold wall paper, ivory woodwork, crystal lights, a mirrored dressing table and mirrored wardrobe doors. The carpet is a soft sage green. Harold Grieve was the decorator of this house

Flowered wallpaper, pearl gray, white and pale yellow, gives color and design to the guest room shown below. Beds are hung in white dotted Swiss with cream-colored French knot spreads. A yellow diagonal cotton weave, trimmed with white and gray fringe, covers the chaise longue

At bottom of page is the crisp blue and white nursery for the two adopted babies, Sandra, aged two and a half, and Ronnie, one and a half. Wall paper is blue and white. White organdie curtains have a blue nursery chintz valance; white furniture. Here, as throughout all the Burns-Allen house, simplicity and good taste are the theme song. Sing it, Gracie!





# COLONIAL ADAPTATIONS



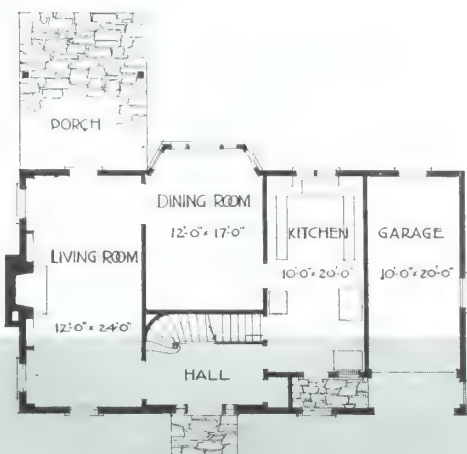
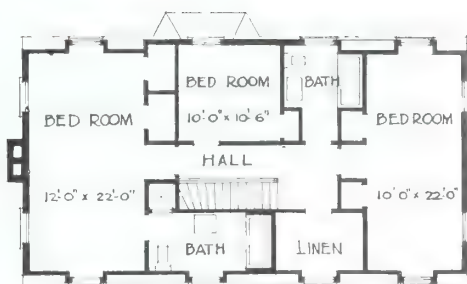
**T**HE new Florida home of Frazier L. Payton, Esq., at Miami Beach is highly indicative of the trend towards simplicity in architectural design. In 1927—which is not so long ago as it seems—Florida was celebrated for the rather flamboyant magnificence of some of its architecture, and developed a style which, whatever its local appeal, had little validity in other parts of the country.

Today, under the leadership of such architects as Robert Law Weed, who designed this residence, we note a return to the traditional simplicity of Colonial design coupled with the sensible economy of modern planning. That this home is planned for a warm climate is evident from the emphasis on cross ventilation, the large sleeping porch, the cooling shade of the long balcony. This design would be entirely appropriate to many parts of the country, especially through the South and West.

The exterior walls of this 37,000 cubic foot house are concrete block, stuccoed white; the roof is surfaced with white asbestos roll roofing. The trim is white, and the steel casement windows are flanked by blinds painted pale blue-green. No heating equipment was needed for this locality. The architect's estimate of the cost is 33 cents per cubic foot.







IN SUBURBAN New York, as in the rest of the country, the present great popularity of the Colonial style is manifest. Architect Eugene J. Lang designed this interesting adaptation for Edwin H. Eaton, Esq., at Crestwood, N. Y. Note that, although the design holds quite closely to the Colonial tradition, the architect has not been prevented from carrying out a perfectly workable, up-to-date plan. The attached garage, often seen as an appendage to the main structure, in this case is cleverly designed into the mass of the house. The projection of the second story over the garage entrance disguises and subordinates the garage doors quite effectively. The living room and dining room enjoy a view of a pleasant terrace and garden in the rear.

This home, about 35,000 cubic feet in size, has wood shingled walls, painted white, and a roof of black slate. Trim is white and the blinds blue. Insulation, over the second floor ceiling, and an oil burning heating unit are used.



SMALL  
HOUSE



# ANEMONES

BY LOUISE B. WILDER



A. CANADENSIS



A. HORTENSIS



BULB OF A. PULSATILLA



ANEMONE PULSATILLA

THE genus *Anemone* is less remarkable for striking beauty than for that indefinable quality we know as charm. All *Anemones* have charm, whether the most modest of wildings, bright alpinists or accredited border flowers. Few may be called showy unless we except the flaming Greek, *A. fulgens*, and the multicolored forms of *A. coronaria*, chiefly familiar to us as cut flowers in Winter. But all have what it takes to arouse a feeling of tender sentiment in the mind of the beholder.

They belong to the large family of the Buttercups, the *Ranunculaceae*, but the flowers are of uncomplicated construction, having five or more petal-like sepals (in some forms many more) raying out from the central mass of stamens. The colors range from white through mauve to blue, rose, purple and scarlet, and there are at least two yellow species.

Besides the gentle beauty of the flowers the *Anemones* have other attractions; the foliage is invariably lovely, usually compound but, if simple, much cut and divided. The fruits of certain of the kinds are as attractive as the flowers, providing, indeed, a sort of second blossoming. Careful selection among the species will provide flowers throughout the growing season and few of them are difficult to please.

Not many *Anemones* are true alpinists, most being sub-alpine or lowland wood or meadow plants. The alpinists like a deep soil, cool and rich, and plenty of sunshine. The meadow species prefer the same cool conditions with sunshine, and the woodlanders, of course, thrive where they are protected from the full force of the sun. *Anemones* belong to the temperate regions of the earth and our own country is particularly rich in species, numerically speaking, though they are inferior in beauty to those from foreign lands.

*Anemones* are to be had for most situations—rock gardens, wild gardens, woods, streamside and border. They may be raised from seed, but if this course is to be followed the seed *must* be secured when fresh and sown immediately.

There are a vast number of *Anemones* so that in a short article one must needs pick and choose among them. For the border we have the well-known Japanese *Anemone*, *A. japonica*, and its numerous forms. They flower in the Autumn, lasting commonly until hard frosts, making sturdy branching plants from 2½ to 4 feet high. The blossoms are carried on long stems which makes them ideal for cutting, and in color range from white to deep rose. The old Queen Charlotte, pale silvery pink, is still one of the loveliest and the new September Charm, pale pink flushed with deeper color, and somewhat dwarfer in stature, makes a splendid showing when massed. *A. hupehensis* is re-

**Suggestions for the selection and growing of a favorite flower family whose members are noted for their quiet charm and adaptability to a variety of garden and woodland sites in both North and South**



lated to *Japonica* but grows little more than a foot tall, producing its mauve flowers from August until frost.

Colchicums are good companions for the Japanese Anemones: they flower at the same time and wear the same colors. The soil given these Anemones should be deeply dug and well enriched with old farmyard manure, the situation partially shaded. They are best seen in generous groups of one kind, and once established and thriving may be left to themselves. They are self-supporting as a rule and need not be staked.

Quite at the other end of the year flowers the lovely alpine Windflower, *A. blanda*, that sprigs the islands and shores about the Mediterranean. I am always surprised and unfailingly entranced at its sudden appearance on some bright March day. A colony in full flower is a lovely sight, the flowers deep blue or rose, the sepals neatly raying about the small gold center. *A. blanda* grows from a small knobby tuber and any one who can secure a few of these precious tubers will be wise to cherish them. They will increase and presently create a scene of breathtaking beauty. My *Blandas* grow in the rock garden at the foot of some small Azalea bushes where they receive some shade.

*A. apennina* is another low growing species, also a treasure, but less neat and paler in color. Massed in a shaded corner the flowers have the effect of a delicate haze spread upon the earth.

Then there are the numerous forms of the lovely Wood Anemone, *A. nemorosa*. These are best grown in cool loam where they escape the full force of the sun. They are perfect for rock or streamside gardens and spread vigorously where they are made happy. The sepals of the flowers are somewhat wider than those of *A. blanda* and usually only five in number. There is the pure white form, and an enchanting double, the loveliest of all. *A.n. Robinsoniana*, with larger flowers and a tone of softest blue. And thrusting themselves forward for notice are the other lovely blue forms of the Wood Anemone, Blue Bonnet, Royal Blue, *caerulea*, *Allenii*, Blue Beauty, all differing slightly in hue or habit. Have them all if you can get them, for they are sturdy and enduring and where they sway in wide colonies in the spring winds reduce the most well regulated of us to a very pulp of sentimental delight.

Then what could be more exciting than that typical Greek, *A. fulgens*, whose immoderate scarlet glare attracts all eyes to itself? It is not considered quite hardy but has survived many harsh winters in this garden, planted in well drained soil with a warming rock on its north side. There is a double form of it which I pretend to scorn but which I would like right well to lay by the heels.

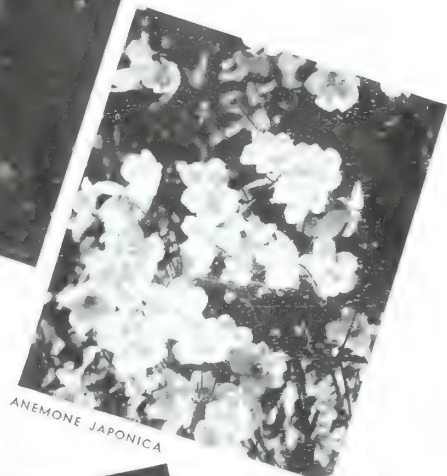
(Continued on page 110)



A. APENNINA



ANEMONE SYLVESTRIS



ANEMONE JAPONICA



A. CORONARIA, DOUBLE



A. NEMOROSA ROBINSONIANA

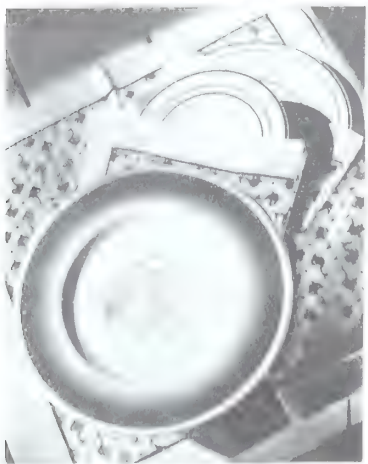


A. CORONARIA, SINGLE

WALTER B. WILDER







A pattern of lasting appeal and pleasing line is "Berkeley Square" from Oneida, Ltd., shown in the first picture above. Simple enough for an outdoor setting; Bloomersdale.

Fondville service plate have a central motif called "Leather Leaf", and are bordered in chocolate color; Tessa B. Museum "Columbia" from Oneida, Ltd.; Tessa line white dinner plates from Oneida, Ltd.

These pottery bowls by from many famous "Stradlin" makers have a calm integrity of line and presentation. They are shown in water, highball and cocktail size, and come from B. Allen.

## COOL SETTING FOR SUMMER

It's here again—and whether you enjoy dining on a penthouse terrace or greeting Summer anew in your own rural garden, supper outdoors is again in order. To complement the texture alike of your prize Box hedge and favorite crisp salad herbs, try a color scheme of white, green and silver, combining it with the amber glow and sparkle of fine liquors.

Opposite you see the tout ensemble. Begin with Macy's white garden furniture, the cut-out design of Apple and Grapes inspiring its name, "Orchard". Charles Hall's Magnolia flower holders need only deep green leaves to complete them—buy them, in white glazed pottery, at Johns, Inc. For salad, mainstay of a Summer meal, Mary Ryan designed the bowl and its matching tray, in blond wood; and she also suggests the tall standing candle with a hurricane shade. Both are at Hammacher Schlemmer. For silver service, Community Plate "Classic", of Oneida, Ltd., is simple and graceful in line. And to complete the scheme there are gay printed linen napkins from Leron, Inc. Some of these are shown in detail in the close-ups at left.

The beverage cart, shown below, will hold all the ingredients and containers for drinks plain and fancy, with room to spare for their mixing. It's Macy's newest design, and has clear glass tiers and a railing of fine iron mesh. Henri provided the food, and the various liquors are shown by courtesy of Bellows and Company.







ANTON BRUEHL

JUNE, 1937

WINDHAM  
PUBLIC LIBRARY



# Outdoor



Relax and enjoy it  
on this rolling  
chaise longue  
covered and hooded  
in waterproof canvas

Cabana glider with  
collapsible rattan frame  
and adjustable blinds.  
Table has revolving end,  
compartments for glasses



Rattan in new weathered  
finish that looks  
like pickled pine.  
Sailcloth cushions.  
Further details on  
page 86



# Color

Smart hexagonal shapes and a lively sunfast sailcloth in cool greens



Rattan dining group in the new turquoise shade. Glass-topped table contains two glass cylinder vases



Picnic table holding four cushions. Combination beach cane, headrest and mat

Two-section settee with lovely fat cushions in the latest color combination for gardens. Further details on page 86





# SUSQUEHANNA RIVER





# Portraits of your possessions

IN PICTURING OUR OWNINGS

WE PORTRAY OURSELVES

MOST of us are jackdaws. We feather our domestic nests with all manner of loot. Whether we accumulate these possessions willy-nilly or select them with the cautious taste of a connoisseur, the mere act of acquiring them, of having them about us, of seeing them and using them from day to day, gives many of them added virtue in our eyes. They are our own *lares et penates*, and without them we would feel lost.

Pictures, bibelots, books, old china, old glass, old silver, old furniture and the assorted knick-knacks of our contacts with other people and other lands, they write a record of our lives. They also are a dead give-away as to the sort of person we are. Tell me what a man collects and I'll tell you what kind of a mind and personality he has. We collect what we are.

In time many people become surfeited with their possessions. For such a state I would recommend a long separation from their special, pet *lares et penates*. That's what garrets and closets were made for. There is an old French tale about a lover who, whenever he felt himself tiring of his mistress, deliberately left her that he might appreciate her the more when eventually they met again. So those who weary of their possessions, if they are wise, put them away, forget them for a time. And when they find them once more, almost always they assume a fresh value, and provide new delight.

Or if, in the meantime, some new interest has captured the fancy, they may be willing to part from these once prized possessions without a qualm. The life of any collector is one long philandering. His rise and fall is marked by the objects he discards. One of the minor mysteries of life is to be faced with something we once prized and not be able to say why it meant so much to us. It is like finding an old book we once enjoyed and marked up with marginalia. For the life of us we cannot recapture the mood or the enthusiasm that caused us to scribble

its pages. Perhaps for some of us it is just as well that these portraits of our possessions are hung only in the galleries of our memory.

To others of us, possessions only grow more precious as the years pass. We feel that our association with them imparts something to us, that there is an exchange of qualities, that something in the noble lines of an old grandfather's clock or the exact beauty of a piece of hallmarked silver or the planes of a bit of sculpture or the sleek binding of an ancient tome passes over to us who own them. They become a part of us. They tincture our personalities in unmistakable ways.

That probably explains why so many people have portraits of their possessions. These portraits range all the way from the casual photograph to the most elaborate painting. House & Garden has shown dozens of these room portraits by Pierre Brissaud and David Payne. Many of the original drawings hang in the rooms they portray. Then there is the map of one's country place, such as that pictured on the opposite page. Designed by Everett Henry to hang over the mantel in Mr. Flannery's Maryland farm, it shows the range and diversity of the place at a glance. The Russian artist, Nicolas de Molas, also has been painting perspective views of estates in which the owners are pictured at their various sports and activities. Vogue recently printed a number of these. The "conversation piece"—a painting of the various members of a family against the background of their familiar possessions—has become the fashion again, and we are glad to see it reappearing.

Often the portraits do not show such an extensive range of possessions. A New York artist recently held an exhibit of bibelot paintings—portraits of little groups of china and glass, an old cupboard glistening with a collection of silver, an especially prized chair. And the gardening girls, it seems, when they arrange a prize-winning bouquet, do not rest satisfied until an artist has given it immortality on canvas.

While these are minor amenities, they do help sustain one's morale in a swirling and uncertain world. After all, since our possessions are so much a part of us, portraits of them are really portraits of ourselves.

RICHARDSON WRIGHT

So precisely has Everett Henry pictured the various fields, activities, buildings, roads, approaches, livestock, flora, fauna and environs of Cockade Farms that no one could get lost finding the place, or remain inactive once he had ridden through its first entrance. It is the country place of Mr. and Mrs. Vaughan Flannery, who in practical farming find a change from their more arduous city exertions. And, incidentally, Everett Henry's overmantel map, a wood panel executed in gesso, is a perfect example of a portrait of one's possessions.



# Men Who Make Our Flowers

—The Sixth of a Series

ALEXANDER CUMMING, JR., CHRYSANTHEMUM KING



THE gardener who is born in Scotland already has a leg up on life. But just being born there isn't enough to guarantee his attaining the ranks of those who make our flowers. Between Ayr, Scotland, and Bristol, Connecticut, as Alexander Cumming, Jr., has shown, lies a long schooling, years of physical work and intelligent application. It also demands courage and persistence.

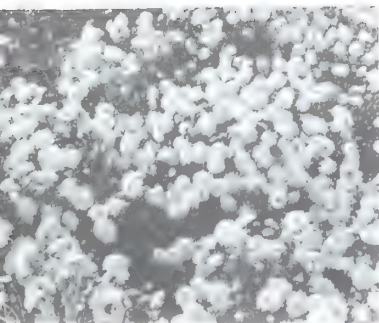
Today gardeners think of Alex Cumming in terms of that misty perennial *Gypsophila*, Bristol Fairy, and of the whole range of colorful Korean hybrid Chrysanthemums he has put on the palette of the garden. Before these he already had extensive horticultural experience. It behooves those who aspire to being men who make our flowers to remember that good hybrids aren't reached by saying, "Oh, how pretty!" and sitting in the shade. Start with Scotland and a strong body and then go to it.

Beginning with nursery work, Mr. Cumming went to the Rose garden in Elizabeth Park, Hartford, as foreman of the greenhouses and bedding plant department. In 1909 he went with Olmsted Brothers to Alaska and the Yukon on a plant-hunting expedition, after which he returned to Elizabeth Park as head gardener. By 1912, leaving the park, he commenced breeding Chrysanthemums at Cromwell Gardens, Conn., introducing such types as Alice Howell and Ruth Cumming, still popular garden varieties, and many greenhouse pompons. In 1920 he started his Bristol Nurseries and here took up intensive breeding of Chrysanthemums for garden purposes, realizing that earlier and hardier sorts were badly needed for New England.

He had already worked fourteen years on Chrysanthemums, and this problem of hardiness was a difficult hurdle not easily leaped. First he made a collection of every related species, including the iron-hardy Arctic Daisy, and searched through their habits for new blood.

New blood, he realized, was not only desirable, it was necessary. Extensive hybridizing up until that time had produced not more than a dozen good varieties available for average New England conditions, and even these were apt to be tender, uninteresting in color, and little equipped to withstand their late flowering season. In order to extend the zone of the Chrysanthemum farther north by obtaining a new hardiness and an earlier flowering season, as well as better colors, Mr. Cumming decided to strike out for new material, a decision destined to make horticultural history, for out of it was born an entire new race of Chrysanthemums—the Korean Hybrids.

For his "new blood", Mr. Cumming turned to the species *C. coreanum*, a hardy, white and pink daisy-like form native to Korea and Siberia, first introduced by Harlan P. Kelsey. No work had thus far been done with this species. Mr. Cumming, convinced of its worth as hybridizing material, began crossing it with several *hortorum* varieties, and the pilgrimage was started. Instead of going back to the original plant, Mr. Cumming intercrossed carefully chosen plants from this first generation of seedlings. Then followed five patient and persistent years at the Bristol Nurseries,—years of rigid selection, continuous (Continued on page 111)







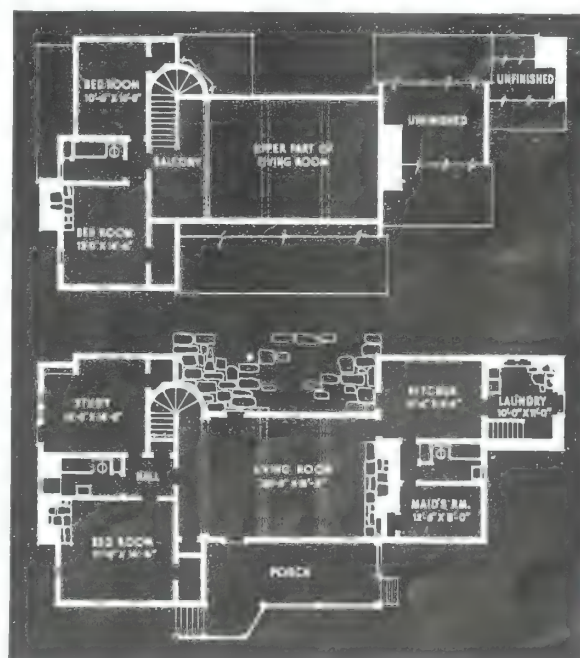
# WEEKENDS IN THE WOODS

**I**F YOU are subject to an annually recurrent desire to escape the normal routine, grown dull and repetitious, you should recognize that urge as the proverbial cloud no bigger than a man's hand. Unless you oppose it with more than common determination, it is possible that you are about to become the owner of a camp or cabin, stoutly built in the midst of your favorite kind of scenery. You may temporize, of course. You may "get away from it all" by traveling, near or far, to the mountains, the sea, the desert, or to some coral island. But eventually you will find "just the right place" and after that it's just a question of deciding what kind of shelter you want to build.

We will assume that the ideal site has been discovered. A week-end, or vacation camp is essentially a practical affair and, from the outset, the practical point of view should govern its selection or design. It should also be in harmony with its setting and afford a refreshing contrast to the more formal pattern from which, presumably, its owner is to escape. In other words, it should be practical, appropriate, and sufficient—and no more.

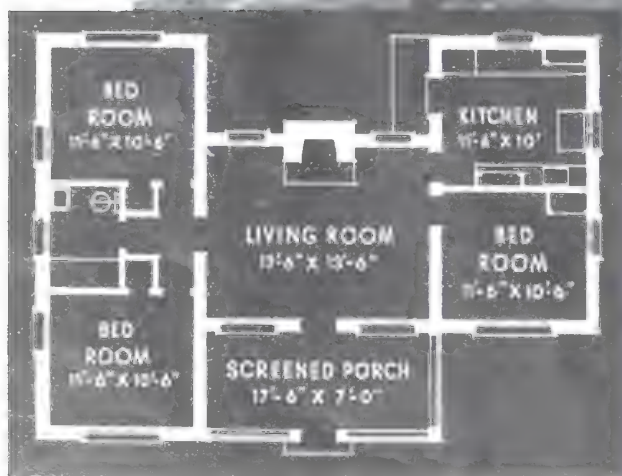
The plans and pictures accompanying this article are evidence of the fact that a camp, when completed, may be smaller than your present living room or larger than your present house, depending on the individual's needs. It may be built of any good material, but probably frame or log construction will be the choice. It may be built by your own hands, designed by an architect, or furnished complete and ready for erection by a company specializing in this sort of work. Building it yourself is doubtless the most fun, if you like that sort of thing, have the necessary knowledge of tools and construction, and two or three long vacations to give to the job. If your camp is to be fairly elaborate—more of a summer home than a rustic hideout—you would perhaps feel strongly in favor of consulting an architect. Or you might find all your requirements amply satisfied by a frame or log house built in a factory by specialists and shipped

Three pages of camps, cabins and cottages designed for Summer comfort



Architect Henry Y. Shaub, of Lancaster, Pa., designed the interesting replica of a Pennsylvania Dutch farmhouse shown above for Mr. William A. Frew in Lancaster County, Pa. The floor plans illustrate the modern "functional" type of planning possible with time-honored log construction. The two-storied living room with its big stone hearth dominates the plan



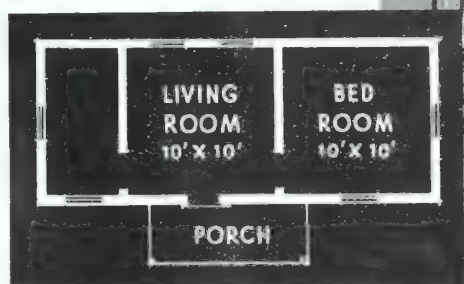
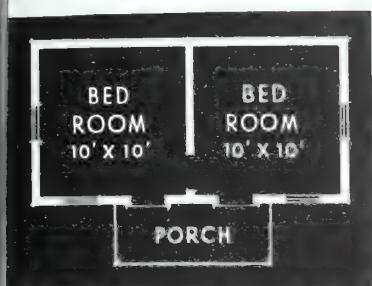


A daily return to nature is the pleasure of the owner of this attractive log cabin. He built it for year 'round living in a Maryland suburb. A feature of its construction is the use of a splined joint between the logs which permits expansion and contraction but does not allow weather to pass. The interiors of the house are unfinished, with the smooth logs showing. Service equipment is, of course, strictly up to date

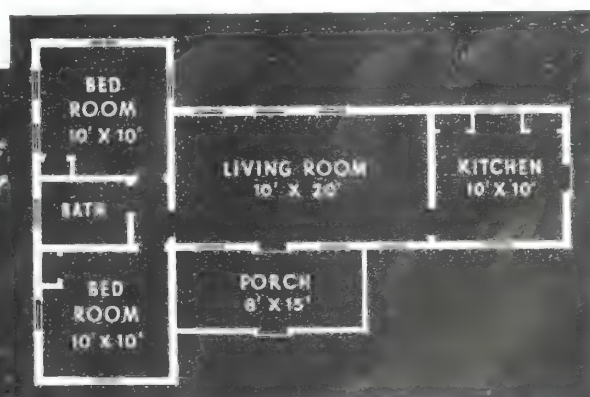
to the site for assembly. There are a number of advantages in this procedure, two of them being that your camp will be ready for occupancy more quickly and you will know in advance just what it will cost. You will also be assured that it will be built of selected and tested materials put together in an efficient and craftsmanlike manner. The latter is important if you want your camp or cottage to weather winter storms, remain dry and comfortable, and get along without much maintenance or repairs.

Let's consider the log cabin first, if that type of structure fits the background you have in mind. Don't make the rather popular mistake of thinking that a log house is about the cheapest thing you can build. Actually, log construction costs approximately as much as the best type of residential frame construction. It requires a supply of long, straight, sound logs, of uniform size, and well seasoned. Logs should season for two years before being used. And making a weathertight log wall requires more than the mere laying of one log on top of another. The logs in the houses shown here, for example, have a square groove along their top and bottom edges. Into this groove a spline, or strip of wood, is fitted in such a way that it makes a windproof, waterproof joint between each log and its neighbor. It takes the place of the crude, old-fashioned "chinking" with clay or mortar, which inevitably (Continued on page 97)





Three plans may be developed from the camp model shown above. The upper plan, at the left, shows the plan for the camp in the photograph. Additions may be purchased to expand it in the directions indicated in the other two plans. The walls are of natural, oiled wood and the roof is moss green



Like the prefabricated camp pictured above, this one may also be developed in three different plans. These camps are built of cedar walls, lined with a special waterproof and windproof material, and protected from the weather by a coating of linseed oil. As is pointed out in the accompanying article camps and log cabins of the "prefabricated" type are quick and easy to erect and are thoroughly reliable. Further information on these camps is on page 86.



# MODERNIZE WITH WALLPAPER

BY ROWENA LEACH AND MARGARETTA STEVENSON



Enliven a bedroom with a dado and door panel contrasting with plain surfaces. Dado and panel are paper in a quilted effect; one wall is green, three are white



Try horizontal cut-out designs in wall-paper to widen a small room. Here a pigeon and clover paper in blue, gray and greens is repeated on the bed-head



A simulated bay window achieved with two shades of gray and a lattice and Morning Glory wallpaper. For further

LOXLEY'S "Things are not what they seem" covered a deal of territory. The pyramids, basking inscrutably in some multi-thousand years of desert suns, have piqued untold scholars persistently aware that they were more than a whimsy. A poker face, stolidly assured, may cover palpitations of uncertainty. Science unhinges the universe by declaring that two plus two do not always make four. A spent and lagging sprinter taps an unsuspected reserve of power and wins the race. So it goes.

Camouflage, second wind, imagination all have worked their various magics to make things be what they seem not to be.

Man coats unpleasantness with philosophy. Woman scrutinizes an unattractive house and ponders what she can do about it.

And if the house does not suit her as it stands, she valiantly contrives to make it seem different. By various methods, she brings out new and hitherto unsuspected charms. She may apply the ingenious illusions inherent in color and skillfully paint in or paint out walls to suit her taste. She may rearrange her furniture in such a way that the room actually looks remodeled architecturally. She may change the shape of her furniture by an adept use of pattern and style in slip covers. She can make windows larger or smaller at will according to the way she hangs her draperies. Or she can tamper with the size and shape of a room by playing around with wallpaper.

This rebuilding job done with wallpaper can take on different aspects. It may be purely decorative, with borders and panels done in various interesting ways simply because the variation is pleasing. Or it can be architectural, done with a purpose, to alter by illusion the proportions of a room.

The idea of using wallpaper only in specific parts of a room and not uniformly on all four walls, has been given a big push by the moderns. Their philosophy is that color and design should not only be decorative, but should work architecturally in a room to create illusions of space.

Papering one wall differently from another is a help in several ways. A plain wall in a "cool" color next to a gaily figured wall makes the plain wall seem less important and

hence appear to recede by several feet. Such legitimate lack of uniformity makes it possible to use a big-patterned, splashy paper of exotic design which you may have fallen in love with, but which you know is twice as effective on one wall, in contrast with plain paper or paint. You might also set it dramatically in a panel in an otherwise plain room.

For instance, in bedrooms. For some unaccountable reason, many present-day builders make them too long for their width. Even if windows are on two sides of the room, this still leaves one long awkward and barren wall space which if papered uniformly all the way along is apt to make the room seem even narrower than it is. This long wall space is obviously intended for the beds.

One way to square up such a room would be to paint or paper the side walls a pale gray (which tends to enlarge a room) and back of the beds, on the long wall, to use a panel of silver paper with stylized bouquets in soft colors from floor to ceiling. A narrow border of the silver paper would go around the top of the room at the ceiling line. A second silver border could circle the room at the top of the door line, and a third half way between these two. This treatment tends to break up a long uninteresting wall space and even the proportions of the room.

Another method of squaring this room would be to broaden the narrow, window end of the room. This by papering the four walls of the room uniformly and emphasizing the width of the windows by running a wallpaper border around the room at the height of the window line and down the outer sides of the windows at either end.

This imaginative use of wallpaper borders is one of the most adequate ways of creating architectural interest in a room. A ceiling can be measurably lowered by running several rows of wallpaper borders around the walls near the ceiling line. A doorway can be given dignity and importance by outlining it with borders. Windows can be made to have more architectural harmony with the room by using the same wallpaper border on the cornice board as is used for the cornice of the remainder of the room. A well selected wallpaper border may (Continued on page 100)





# KEEPING COOL IN COMFORT

A NEW YORK DECORATOR ARRANGES HIS OWN APARTMENT

AGAINST the chill formality of a contemporary classic background Mr. Joseph Mullen arranges this Summer setting with all the cool serenity of a country house. Flexible groupings, designed to give maximum seating for informal entertaining, and simple furniture neatly slip-covered in summer fabrics lend an air of grace and comfort to the beautifully applied interior architecture. This East River apartment, situated on the 16th floor, has four exposures; and each room is designed with a special sitting group so that a Summer breeze is always available.

Above you see the terrace end of Mr. Mullen's living room. Around the window is a Greek key fret carried out against deep green glass. The white faille curtains are bordered in sunlight yellow while the white leather window seats are bound in green. Atop the white marble pedestals stand clear crystal lamps surrounded with emerald crystal drops. Simple white lacquer basket chairs have gay striped chintz seats in green and white. Sunk into the marble top of the pickled cypress table is plant space. Other rooms in this apartment appear on the following pages.





A practical and very effective decorating idea appears in the bedroom above. To achieve a feeling of spaciousness, the two outer walls are painted beige—inner two, shiny black. Furniture is pickled cypress, curtains black and beige linen.



Above is the black corner of Mr. Mullen's bedroom. The spread matches the curtains, while the bed head is upholstered in the slip cover fabric. Black horsehair covers the small side chair. A mahogany mirror contrasts with cypress furniture.



'Shadow' gray colors the walls of the little foyer at left. The candy stripe upholstery in green and white tones in with a mint green rug. Mirrors of deep green glass, and pickled cypress lamps and furniture complement this cool, simple scheme.





K. H. M.

The background, with its fine architectural detail, is painted chalk white. Furniture is bleached mahogany and pickled cypress. Tailored slip covers of off-white sail cloth are welted and laced in green. Carpet is mint green, the ceiling leaf green



Deep forest green walls with white trim, and a moss green rug complement the white faille curtains bordered in green. Against this Classic background, 18th Century mahogany furniture, silver lamps and crystal vases. Joseph Mullen, decorator

**SUMMER SOLUTION IN VARIED  
TERMS OF GREEN AND WHITE**



## COMFORT CAPTURED WITH NEW CONVENIENCES



If there is any one thing that should make us glad to be living in this particular age, it might well be the abundance of mechanical devices designed to serve us in our homes. They keep us comfortable, simplify our chores, and pamper us by their efficiency and functional beauty. Here are some twentieth century aids to pleasant living. More next month. See page 86 for details.

Here is a personal breezemaker, a tiny but cooling fan that stands anywhere, clamps any place, even pins up on the wall. Its blades are of strong rubber and therefore completely safe and silent. The dark finish will suit any room scheme.



It's a tall fan that blows no one a direct draft. This pedestal fan reaches into the upper regions above our heads creating a grateful breeze but sparing us cricks and sneezes. Sturdy, yet portable, with a streamlined blade guard.



The sound waves, it seems, are sent out in all directions from this new Equafonic radio cabinet, so that it may be placed in any part of the room. Its armchair fitness, too, is enhanced by the cocktail service provided in its interior.

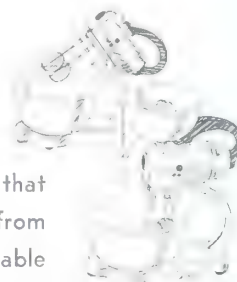


If it isn't the heat, it won't be the humidity with this new air conditioner at work! It is priced within the average reach; fits an ordinary window and simply plugs into the light socket; is not too heavy to be carried from room to room.

The old-time outdoor incinerator, short-lived and prone to set unwanted fires, takes a back seat when compared to this safe, durable one of cast iron and concrete. It feeds hungrily on both dry and wet refuse and won't shower sparks around.



Tops for saving time and energy, a new mixer and beater that guarantees smooth sauces, wrings the last reluctant drop from oranges, shreds vegetables to a fine consistency. The portable motor is a strong point; carry it right to the range for mixing.



The neighbors need no longer know your menu plans. Milk bottles and groceries find a safe and smartly styled temporary home in this package receiver for the service side of the house. In two styles: all steel with telescoping body, or steel frame and door.



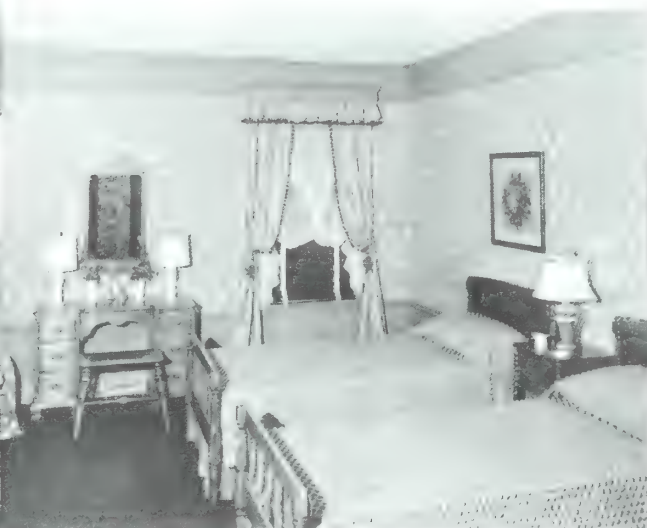


# Ideal House Rooms

In the April issue we showed you our Ideal House floor plans and room schemes. Now we have something even more concrete to offer—actual rooms that follow these schemes, built and decorated by New York stores. But these are only a part. Photographs are flooding in from stores throughout the country who have used our Ideal House as a basis for model rooms. The Ideal House is being built at Scarsdale, N. Y.; R. H. Macy is decorating it, following our plans. The map below shows the motor route to the house. Other views are on page 88.



MASTER BEDROOM, ABRAHAM & STRAUS



GUEST BEDROOM, FREDERICK LOESER & COMPANY



GUEST BEDROOM, FLINT & HORNER



DINING ROOM, W. & J. SLOANE

HARTSDALE

SCARSDALE

The Ideal House at Scarsdale, New York, opens to the public this month



# THE GARDENER'S TIME-TABLE

## ACTIVITIES FOR THE MONTH OF JUNE

### FLOWERS

All good gardeners are well aware that Roses are the beasts and of the garden. Hence we do not hesitate to regard them as a part of the garden. The best way to keep them is to keep them.

Plant for many plants, especially where trees are numerous and the problem of planting will often be solved under such conditions. Also add the evergreen, blue-flowered *Juniperus*. We have also seen English Ivy doing well as a ground cover under trees, where it is numerous, stem roots enable it to pick up adequate moisture.

Garden Hydrangea could be divided in the late summer, otherwise the clump will become too large and the division and replanting can be done in the autumn, when the flowering ends.

Weekly application of medium iron in liquid form are administered to the Rose, a tree bath which will add to the color and general perfection of the blossoms.

### SHRUBS

If you are careful, you can move moderate sized shrubs even as late as this. Soak them very thoroughly the day before, lift with plenty of soil, and protect them from sun and wind for several days in their new locations. Plant them firmly.

All shrub and woody vine feeding should be finished early in the month so that the resultant new growth can ripen before cold weather comes in the Fall.

Privet hedges that are being grown in formal shape should receive a thorough shearing now to thicken them and keep them to the required size. Boxwood, too, benefits by a light June shearing of the new growth, which will make the bushes more dense.

Cuttings of many deciduous flowering shrubs can be taken and rooted successfully in late June. For details, consult any good standard book on nursery practice.

### TREES

Careless use of the lawnmower is bound to knock off chunks of bark from the base of the tree trunk, thus paving the way for disease and insect injuries. Such injuries should be carefully guarded against by keeping the machine well away from the trunk.

It is a good plan to examine all tree labels, of the wired type, to be sure they are not cutting into the bark and stopped on the sap flow, with resultant crown injury.

When carrying out similar operations, be sure that large tree roots are neither covered with more, or not deprived of what they have. To change the depth of their covering may do lasting harm.

In watering trees, be sure that the moisture gets down at least to their lowest roots. A excellent method is to use a pump with nozzle removed, turning on the faucet to provide a moderate trickle and letting it run for a couple of hours.

### GENERAL

The recurrence of weeds in the garden year after year, despite the most thorough cultivation, puzzles many gardeners. In some cases it is the result of fresh infestation through seeds carried in by the wind and otherwise, but more often it comes from seeds already in the soil for long or short periods. Weed seeds retain their viability for many years if deeply covered, germinating as soon as spading or other deep cultivation brings them close to the surface. Some soils are badly infested with this type.

Any of the standard weed-killing preparations will do a good job of eradication, but remember that most of them also unfit the ground for *all* plants for several months.

Spent tanbark is an excellent material for surfacing garden walks, especially if laid on a good cinder foundation. It is easy on both eyes and feet, does not get muddy, and lasts well. It is strongly acid, so lime-loving plants cannot be used successfully along the edges of such walks.

THE OTHER I got the more I wonder how much human nature has really earned better in all the thousands o' years it's been a-goin' on. 'Course, I don't rightly know just how it was in the days o' them old cave-men. But bringin' it down to the present, I've been on earth, they's been darn little change.

"Take Link Waters, fr instance. Ever since he was knee-high to a horse he's been preachin' 'bout how folks hed ought to give other folks a mite more'n they's supposed to. 'Cordin'

to him, if'n he buys a bar'l of apples off'n ye, ye should allus throw in a couple dozen extry for good measure. That's the way to git to Heaven, 'cordin' to Link.

"Now I ain't sayin' thet ain't a good policy, but I take notice thet with them thet preaches it the loudest it's only s'posed to work one way. There ain't nobuddy in the county thet'll raise more holler than Link if ye ask him for one scratch more'n ye're payin' him for. Himself, he's tighter'n the skin on an eel."

OLD DOC LEMMON





DAYS FOR RUGGED TWEEDS MEAN SOUP FOR RUGGED APPETITES

## Tweeds

Tweeds mean outdoors—country—air—and hearty appetites for lunch. And there the lunch is—something as Scotch as a homespun tweed—Campbell's Scotch Broth—thick, substantial and hearty with good eating. Plenty of meat and vegetables cooked the good Highland some way in a rich, thick broth. Aye!—a soup that Robby Burns himself would have raved about . . . Or, when appetite fancy roams, there are twenty other easy Campbell roads to take—soups for all fancies—all days—and all soup occasions. Among them . . . Tomato Soup—with a flavor and smoothness so distinctive that it heads the world's list of soups . . . Vegetable-Beef—an old-fashioned vegetable soup with substantial pieces of tender beef added.



## —or Black Tie

FROM CAMPBELL'S 21 DINNER BEGINNERS YOU CHOOSE THE SOUP COURSE



More and more from Aiken to Santa Barbara—and in the country homes that are taking on new life—dinners are being planned—but the planning of the soup is done. For an amazing number of the best hostesses depend on the Campbell Soup shelf to start every dinner. For example, serve Campbell's Celery Soup (yes—a French chef made it). How they'll enjoy its smooth purée of tender, snow-white celery and fine table butter—and the delightful garnish of celery, too . . . Another favorite is Cream of Mushroom—a sumptuous purée of fresh mushrooms and double-thick sweet cream . . . And there's Mock Turtle—a deep, rich beef broth, and in it tender bits of meat, piquant seasonings, and a fine sherry.

## Campbell's SOUPS





# GERTRUDE NIESEN LIKES CLOSE HARMONY

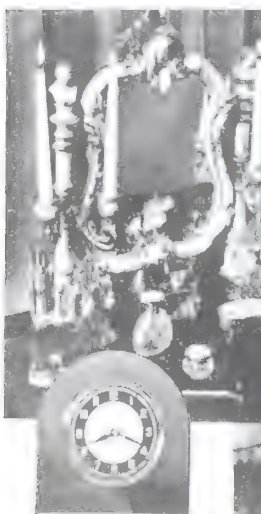


**Popular Radio and Screen  
Star Chooses Smart G-E  
Clocks to Decorate Her  
New Hollywood Home.**

You've heard Gertrude Niesen over the radio! Or in "Top of the Town". In her new home you'll find this G-E clock—the "Haverhill"—a chime model of striped mahogany. . . . \$26.50.

...

There's close harmony between the appointments of Miss Niesen's dressing table, and the little silver G-E alarm clock that wakes her every morning. The "Genex" (below) also in gunmetal grey or midnight blue glass. . . \$5.95.



You can't miss the smart new look of this G-E clock. It's the "Genex" in gunmetal grey or midnight blue glass. . . \$5.95.



Radio programs are timed to the split second. That is why when rehearsing at home Mrs. Niesen depends on the G-E "Duncan"—blue or black Catalin, with gold ball feet. . . \$3.95.

Reflecting the dignity of Miss Niesen's library is this always quiet, always accurate G-E clock. It's called "Brevet". . . \$7.95.



## FOR OUR READERS' INFORMATION

THE items shown on the editorial pages of this issue of the magazine are sponsored by the following firms:

### Outdoor Color, Pages 70 and 71

- Page 70. Rolling chaise longue with blue canopy top: Ficks Reed design from Lewis & Conger.
- Rattan cabaña glider with red waterproof cushions and canopy. Debski design from Abercrombie & Fitch.
- Weathered rattan card group from Lord & Taylor.
- Page 71. Hexagonal rattan group, green striped cushions: Grand Central Wicker Shop, Inc.
- Turquoise rattan dining group with cushions in brown leather with white piping: The Colwell Co.
- Ficks' rattan picnic table holding four cushions: W. & J. Sloane.
- Ficks combination beach cane and mat: Altman's.
- Two-section curved settee with orange, yellow and white cushions. Ficks Reed design from W. & J. Sloane.

### Weekends in the Woods, Pages 75, 76 and 77

- Page 75, Page & Hill Company.
- Page 76, Page & Hill Company.
- Page 77, E. F. Hodgson Company.
- Page 97, bottom: from "The Early Architecture of Western Pennsylvania", by Charles M. Stotz, recently published for The Buhl Foundation, Pittsburgh, by Wm. Helburn, Inc.

### Modernize With Wallpaper, Page 78

- Duray paper in quilted effect: Richard E. Thibaut.
- Pigeon and clover paper designed by Imperial Paper and Color Corp.: Wolf Bros.
- Strahan-designed lattice and Morning Glory paper: Bello, Inc.

### Comfort Captured With New Conveniences, Page 82

1. Samson-United Safe-flex fan from R. H. Macy.
2. Robeson-Rochester pedestal fan from Lewis & Conger.
3. Kadette Equafonic radio from E. P. Latham & Co.
4. Northwind Room Cooler from Pleasantaire Corp.
5. Outdoor incinerator from "Burn-All" Incinerator Corp.
6. Landers, Frary & Clark Universal mixer from Bloomingdale's.
7. Package receiver from The Majestic Co.

## SUMMER ROOMS

(CONTINUED FROM PAGE 12)

tan. Curtains of royal blue linen with stylized cloud design in off-white and tan are trimmed with white rope. The white furniture is covered in this material and in blue sail cloth. White tables have blue glass tops, and there's a white tufted rug. Two pink Azalea plants add the only other color note. A sleeping porch in the same house has deep blue plaster walls and dark brick red floor. Curtains are of brick colored awning material with a painted blue anchor design on the borders. The beds have upholstered headboards covered in brick red linen trimmed with blue ropes, and bedspreads of red and blue plaid homespun.

Bell and Fletcher recently completed three rooms in a country house, each of

which leads into the other. Here it was a question of treating them all to harmonize. In the library, which was pine paneled, the walls are covered in inexpensive natural colored linen sacking gathered on a cord fastened to the cornice and hanging in soft folds to the floor. Chairs are slip covered in a blue and white Peony chintz, the larger pieces in a lemon yellow, off-white and turquoise stripe. Rug is off-white. Opening from this is the living room with white walls. Curtains are of turquoise, white and green flowered chintz, the slip covers, green and turquoise striped linen. Here the clipped rug is black. The connecting sun room was developed in green and lemon yellow,

(Continued on page 99)

**GENERAL ELECTRIC**  
*Self-Starting Clocks*



# Sterling as Lovely as the Bride



**LATE GEORGIAN**  
As formally lovely  
as a Chippendale chair

**ROSE MARIE**  
Capturing the  
eternal fem-  
inine in  
silver

**EVENTIDE**  
Paradoxically  
modern—  
yet ro-  
mantic

**FAIRFAX**  
Perfect silver  
for heirloom  
Americans

## King Edward

In the new  
manner of  
sumptuous  
and ceremon-  
ious design.  
At home on  
the most  
formal table  
—or against  
the simplest  
of back-  
grounds

**CHANTILLY**  
French as the  
Place Ven-  
dôme

**HUNT CLUB**  
Classic and mo-  
dern suavely  
combined

**CHRISTINA**  
The charm of the  
old—the swift,  
clean lines  
of today

**ETRUSCAN**  
Reminiscent of  
the grandeur  
that was  
Rome

## THE BRIDE'S WEDDING CHART

Here is a chart showing you and your wedding party the great day. The wedding party is dressed for a formal daytime wedding. Note the Bride's father walks her left so that he can take his seat in the front pew on the left (or Bride's side) of the church. Follow the numbers carefully and all your problems should be solved.

### THE WEDDING PROCESSION



### THE WEDDING RECEPTION



Sometimes the father of the Bride stands in line, but generally he acts as host and mingles with the guests as do the ushers and Best Man.

### THE BRIDAL TABLE



At a smaller wedding the parents of the Bride and Groom sit at the same table as the bridal party. The minister and his wife are asked to join them and they are seated so that a man sits next each lady.

### WHO'S WHO

1. Bride
2. Groom
3. Best Man
4. Maid of Honor
5. Bridesmaids
6. Ushers
7. Flower Girl
8. Bride's Father
9. Bride's Mother
10. Groom's Father
11. Groom's Mother
12. Minister

Dotted circle—  
Groom's position  
when procession  
starts up the aisle.

ON HER WEDDING DAY—greatest and loveliest day of her life—every bride wants *perfection* to remember.

No less important is perfection in her Sterling—hers not for a day, but for a lifetime!

To the happy Bride, Gorham presents Sterling Silver to match her own shining loveliness . . . and to suit her own taste. Whatever the period of her new home, she will find its perfect expression in silver among the many Gorham patterns.

In any one of them, she will have silver to treasure forever. The Gorham name stands for masterpieces in Sterling . . . classically lovely patterns, in exquisite balance. And a Gorham service may be added to at any time—even one hundred years from now.

Your leading jeweler has Gorham Sterling and illustrated price lists. Or write The Gorham Company, Providence, Rhode Island . . . since 1831.

*Sterling Styled by*  
**GORHAM**

AMERICA'S LEADING SILVERSMITHS SINCE 1831







## *Sensible Liveable Modern*



Modern furniture, when used with simple floor, wall and window treatments, creates an interior that is refreshingly original. Because of its intelligent design and its clear expression of function, Dunbar Modern furniture is the choice of those who desire

fine, honestly-made pieces at reasonable prices. Write us for the name of the dealer nearest you where Dunbar furniture may be seen.

# DUNBAR

FURNITURE MANUFACTURING COMPANY - BERNE, INDIANA

### IDEAL HOUSE PROGRESS



On page 83 is a street map giving the direction to our Ideal House, recently completed in Scarsdale, N. Y.

Above and at left are two views of the Ideal House while it was still in the process of construction



The big windows in the living room and the door and windows of the enclosed sunporch show in this photograph

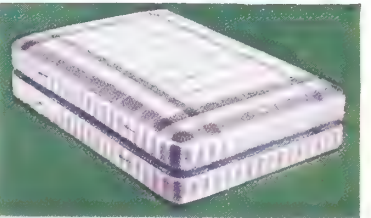


The front of our Ideal House at Scarsdale before it was beautified with white paint and the scaffolding was removed



# Perfect Sleeper

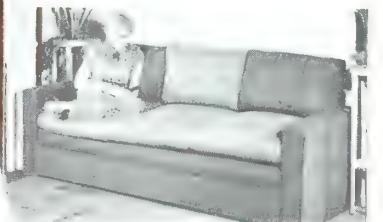
MATTRESS FITS YOUR BODY  
LIKE A FASHIONED GLOVE



RESTAL-KNIGHT — another extraordinary SLEEPER tuftless mattress, at \$29.75. ★ Still other models in the SLEEPER line — including the "Tiny Sleeper" for little folks.



New Chippendale couch by SLEEPER — the STRATFORD. Shown in colorful Waverly glazed chintz — dark walnut arms, base and back. Has "Ezy-Out" lever to open lower bed.



Modern upholstered twin studio couch — the METROPOLITAN by SLEEPER. Heavy arms, permanent back. Luxurious three-cushion tuftless mattress. Has "Ezy-Out" and "Bed-Hite" — both exclusive Sleeper features.

JUST as inner-spring *cushioning* has almost completely replaced that of "stuffed" types of mattresses, so has the PERFECT SLEEPER set a revolutionary new trend in mattress *surfacing*.

Notice the difference: The PERFECT SLEEPER has no pit-forming, tick-straining, stitched-through cords (tufting). No dust-catching crevices. No "sackful-of-boxing-gloves" appearance. Its surface is as *smooth* as a freshly laundered pillow-case. It molds itself gently to every curve of your body — supports your weight evenly. . . . You sleep restfully — wake up refreshed, eager for the day's activities.

*Tuftless* — yet PERFECT SLEEPER's padding can't shift into humps-and-hollows. Its springs can't lean or become jumbled. . . . Years after you've bought it your PERFECT SLEEPER will still be luxuriously

comfortable; shape-holding (bed will always dress neatly and squarely) . . . and you'll begin to wonder if it will *ever* wear out! PERFECT SLEEPER's construction is *patented*. . . . Be careful of imitation "tuftless" mattresses with concealed tufting or with padding that doesn't "stay put." See the PERFECT SLEEPER and its lower priced mates — at your department or furniture store.

★ West Coast prices slightly higher

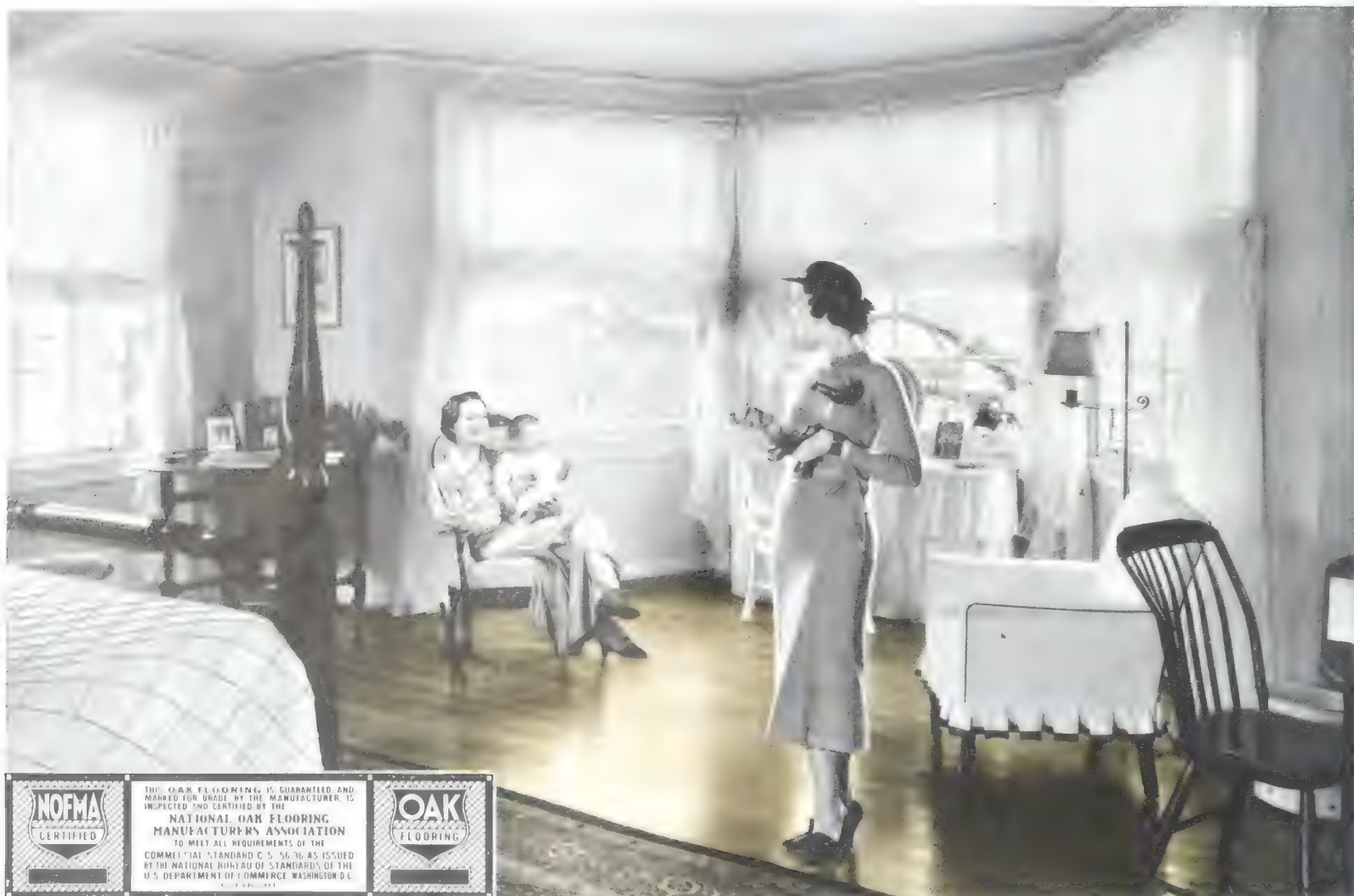
WRITE for pictures and descriptions of SLEEPER Mattresses and Studio Couches, Sleeper, Inc., American Furniture Mart, Chicago, Illinois.

Perfect Sleeper MATTRESS  
SLEEPER, INC. 35 FACTORIES FROM COAST TO COAST



*"Upstairs, downstairs or in My Lady's Chamber"...*

## OAK FLOORS enrich the Spirit of Home Sweet Home



*Look for this guarantee mark on the bundles when you buy Oak Floors.*

AND there's not one single reason why you, too, shouldn't have beautiful Oak Floors like these in every room in the house... be it a 5-room snuggery or a home in the park. Because, beautiful as they are, Oak Floors are *not expensive*. For instance, this lovely room up there in the picture, though slightly larger than the average bed chamber, was floored in an excellent quality of Oak for less than \$80 including finishing. Or, supposing your own living or book room measures 12' x 16', you can duplicate this same hardwood floor loveliness for about \$47.50... little if any more than the price of a good domestic rug.

In making your choice of Oak Floors when you plan to build or remodel, the helpful service of the National Oak Flooring Manufacturers' Association is yours for the asking. How to secure it is fully explained in this wonderful little book at the right for which you should write today. This authoritative guide tells you the why and wherefore of

*Pedigreed* NOFMA Oak flooring and how easily you can secure this splendid material right in your own home town. (Responsible lumber dealers everywhere carry NOFMA Oak flooring.)

NOFMA Oak flooring is always plainly identified on the bundles by the copyrighted NOFMA label... the certified *warranty mark* of fine quality which bears the same relation to Oak Floors that 18 Karat does to gold.

Whether your plans are immediate or still a few months off, send now for this valuable NOFMA book. You'll find it useful, too, if your present floors are of Oak. For, besides correct specifications, it has many pages devoted to the *care* of hardwood floors.



*Write NOW*  
for this  
**FREE BOOK**

**National Oak Flooring Manufacturers' Assn.**

537 DERMON BUILDING, MEMPHIS, TENNESSEE

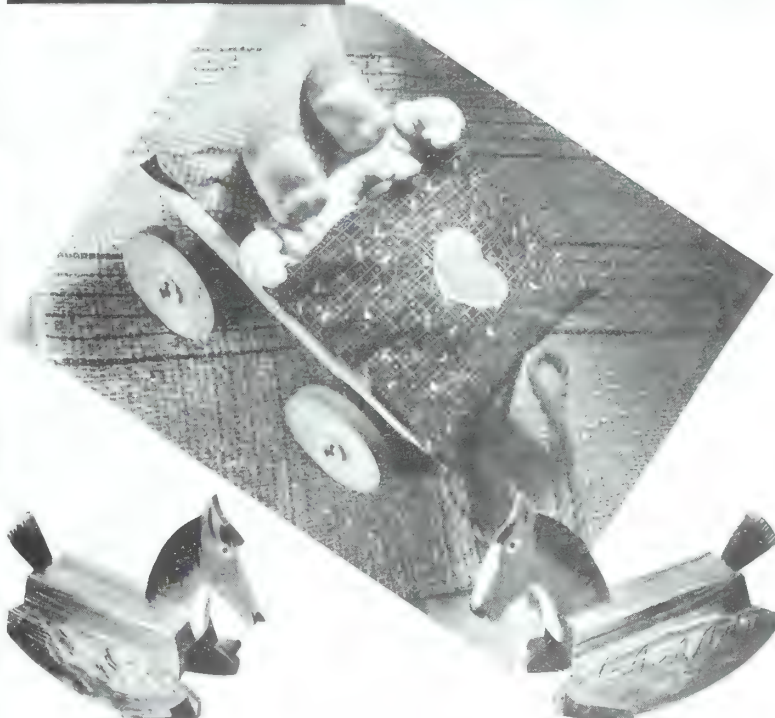




## BAG AND BAGGAGE



BLUE crocodile is welcome news in the luggage world—witness this smartly turned out hatbox and the accompanying train case whose sensibly placed straps prevent tipping of jars and bottles. The very convenient folding iron can be whisked away into a pigskin envelop. All from Mark Cross Company



Any man fond of travelling will dote on this collapsible canvas shoe bag with easy Talon fastener. To be hung on the door knob of his stateroom or in the closet at home: Abercrombie & Fitch. For the lady conditioned to flying, a fitted case from Elizabeth Arden



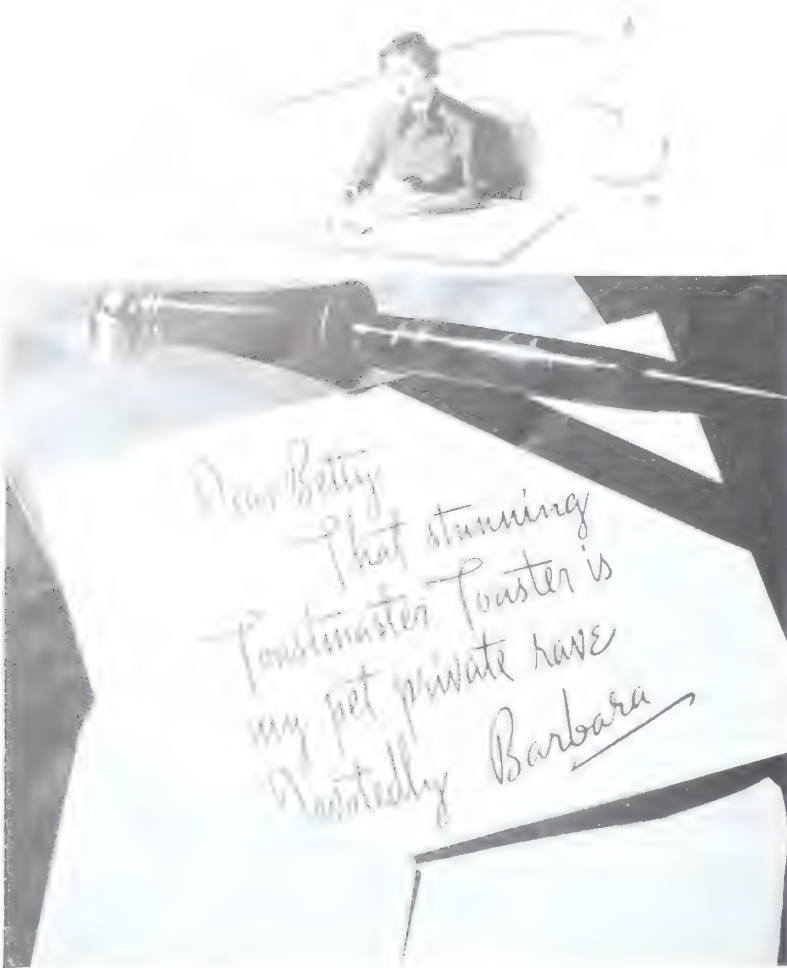
THE bride chooses her luggage in chocolate brown cowhide with striking copper-colored lining. A wardrobe case, primarily equipped for feminine frills, has three hangers suitable for masculine paraphernalia. Other attractive pieces include matching hatbox and overnight bag, well-tailored to blend with this ensemble. They come from Oshkosh Trunks, Inc.

Today these items are new to the pages of this magazine and to the finer shops of America. Last February they made news at the Spring Trade Fair in Leipzig. Alert buyers appreciate this six months' advantage over their competitors. And so, we call your attention to the coming Fall Fair—August 29th to September 2nd—with its 6,000 exhibitors from 25 countries. Let us help you plan your trip for maximum profits. Write today for Booklet No. 21. Leipzig Trade Fair, Inc., 10 East 40th St., New York.

**Leipzig**  
**TRADE FAIRS**  
FOR 700 YEARS THE WORLD'S MARKET PLACE







Who *couldn't* get excited over a wedding gift like this? The new Toastmaster toaster is so magnificently good looking, so unmistakably the aristocrat of toasters, that any bride will be proud to call it hers.

And, to be very practical, what gift could prove more *useful*? A gift of years of cheerful breakfasts, unmarred by burnt-toast gloom! For this is the *fully automatic* toaster that delivers perfect toast every time.

How simply it operates! Set the adjustment button for light, dark, or in-between. Then drop in the bread, press down the lever—and forget all about it! The exclusive Flexible Toast-Timer

takes charge after that, allowing more time when the toaster is cold, less when it's hot. . . .

And then, on the split second of perfection, up pop the golden-brown slices, both sides done to a turn—and off goes the current. No watching, no guessing, no turning, no burning. No waste of electricity. Just speedy, silent efficiency!

So that solves the *gift* problem. But how about *your own* toaster? If it's an old-fashioned toast-incinerator, isn't your household eligible for the newest and best? See this fully automatic Toastmaster toaster! You'll find it, with other fine Toastmaster products, wherever quality appliances are sold. . . . McGraw Electric Co., Toastmaster Division, Minneapolis, Minnesota.



## FULLY AUTOMATIC TOASTMASTER Toaster


TOASTMASTER PRODUCTS, INC., 1200 N. 1ST ST., MINNEAPOLIS, MINN. 55401  
Toaster, \$12.50, with choice of Hospitality, \$14.95. Toastmaster Toaster, \$7.95, Waffle-Baker, \$12.50.

## PEN-POINTS FOR CORRESPONDENTS



For meticulous writers, House & Garden recommends Crane's series of new Spring papers in fresh flower-like shades. 1. The smart white border at the fold of this Delphinium blue sheet is repeated in clean white monogram and lining of matching envelop. 2. A pale grey note-size paper has a wide white border on either side finished with a narrow line of maroon. 3. Dusty pink and dark red combine amiably in a monogrammed note paper whose envelop boasts a lining of the same dark color. 4. The double hair-line edge of white and poppy red offset this simple bright pink letter head and unlined envelop. A modern block monogram graces the upper left-hand corner. 5. "Jodhpur Tan" is the color of this distinctive paper bordered in two tones of brown. 6. The pale blue at the fold of this thin white paper again occurs in the envelop lining. All from Dempsey & Carroll





*The  
Chelsea Design*

YEARS of Yesterday and Tomorrow meet as the mood of candlelight and flowers is beautifully translated by the Chelsea design in this fine Silverware. Light heightens its lustre, shadow softens its glow—but it is unchanging always in loveliness. You may choose Community service ware from four distinguished designs...wherever fine Silverware is sold. Individual pieces and sets from \$6.50 to \$91.50.

COMMUNITY PLATE

*Leadership in Design Authority*





**INNER SPRING TYPE**  
with spring unit built inside

**OUTER-SPRING TYPE**  
with spring unit separate from padding

CHOOSE EITHER  
OF THE TWO  
MODERN TYPES  
EACH CONTAINS  
THE GUARANTEED  
**KARR**  
SLEEP UNIT

*Spring-Air*

THE FIFTH MATTRESS  
IN THE WORLD  
MADE BY THE  
SPRING-AIR MATTRESS CO.

... the mattress  
that FEELS so good!

SPRING-AIR offers you a choice between the modern Inner-spring mattress of conventional style, and the easy-to-handle 2-layer Outer-spring type. Both types contain the guaranteed Karr Sleep Unit; only the Spring-Air mattress can give you this remarkable spring construction with its bona-fide written warranty. We stress this point, because the exclusive Karr Sleep Unit is the underlying reason why Spring-Air is recognized as America's finest mattress. It is the primary reason why people everywhere pay Spring-Air the highest tributes ever accorded to any mattress.

You, too, should be enjoying the comfort that only Spring-Air can give; then, with the thousands of others, you'll say, "Nothing can take the place of my Spring-Air — it FEELS so good!" See the smart new models now on display at better stores, from \$24.50 to \$45.00.



**SPRING-AIR**  
General Offices: Holland, Michigan  
Canadian Office: SPRING-AIR, 11 Spruce Street, Toronto, Ont.  
*the factories in U.S. and Canada*



STEVENS HOTEL, Chicago, one of hundred of institutions using Spring-Air mattresses. You will always find that experts try what experts know.

SPRING-AIR, Holland, Michigan  
I wish to know about BOTH types of modern mattresses please send me the free booklet "Spring-Air — the mattress that FEELS so good!"

Name \_\_\_\_\_

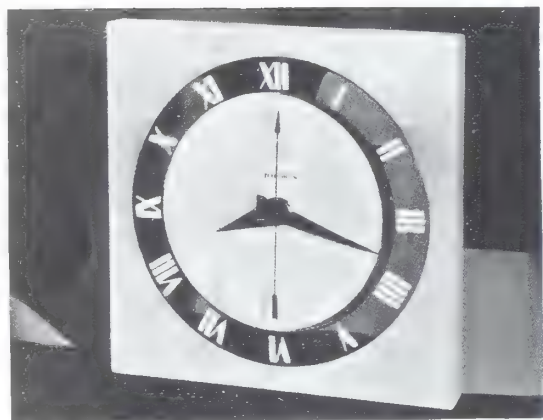
Address \_\_\_\_\_



All bedding manufacturers share the right of making both types of modern mattresses — Inner-spring and Outer-spring. Yet nine out of ten Outer-spring mattresses in use are Spring-Air! Why? Because the records made by ALL competing spring units in this direct, out-in-the-open comparison prove the unquestioned superiority of Spring-Air's guaranteed Karr Spring Construction!



CLOCK NEWS



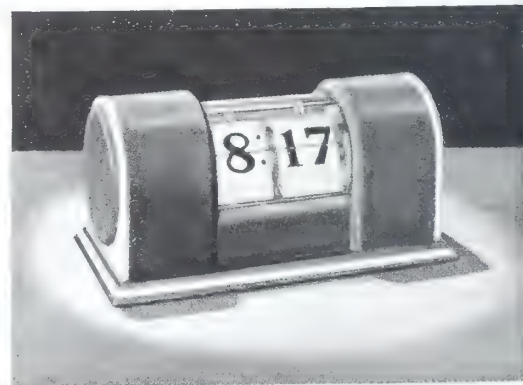
A Telechron number refurb clock and equipped with an alarm becomes the "Sportsman." It has an onyx base, numeral band lacquered gold and etched-in white Roman numerals; from Gimbel Bros.

The mahogany grandfather clock, reproduced by permission of Mr. Henry Ford, is a museum copy from the Colonial Mfg. Co. Antique sleuths will note the Goddard influence in block front base and shell carving; W. & J. Sloan.



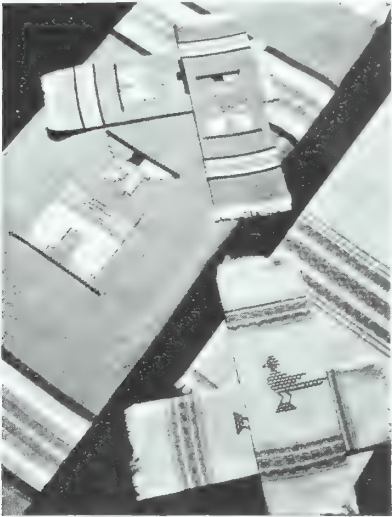
"Sovereign", a rich looking clock appropriate for mantle or book-shelf use, boasts a walnut case with brass ornamentation. A product of Hammond Clock Company; B. Altman.

The "Stylis Numeral" time-piece has large, legible numerals which flip over like the pages of a calendar, and tell the hour at a glance. A New Haven model from Stern Bros.





## FROM MEXICO



MEXICO makes lovely hand-woven cotton luncheon sets in soft pastel colors. Left. Pale blue herringbone weave decorated with the god Quetzalcoatl in coral, yellow, white and black. A powder blue Aztec bird ornaments a yellow set. From Macy's



MEXICAN tin work looks like old pewter. Above is a delicate candelabrum in this medium and a mirror decorated with stylized roses. At the base is a compartment for powder, etc. The box at the back is tin inset with bright Mexican tiles



THE pottery jug at the top, with its decorative Cactus design, is in soft green, blue and yellow. A bold fruit pattern decorates a tan and brown vase. The two bowls are in deep blues and tans. Macy's has all these interesting things from Mexico

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**FREE!** How to get your money's worth in blankets is told in a gay, 32-page picture-book, which is yours for the asking. Gives away all the secrets—from sheep to sleep. Write to Dept. HG, North Star Woolen Mill Co., Minneapolis, Minn.

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**NORTH STAR** Nocturne

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NEXT  
WINTER



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**Janitrol**

GAS-FIRED WINTER AIR CONDITIONERS

**OUTDOOR SETTINGS**



Designed for restful recreation—a page of outdoor furniture of the Heywood Wakefield Co. Above, a charming rattan set covered in a trellis pattern fabric. Comfortable seat-box spring back cushions. Hammerich Schlemmer



An exceedingly pleasant modern outdoor group of rattan. The two chairs are so constructed that they form a *chaise longue* grouping when correctly placed. The coffee table has a special book compartment. Hammerich Schlemmer



Blenwood form the basic material of this conveniently interchangeable group. A sectional couch composed of a corner chair and a box of straight chairs which may be separated for different arrangements. Bloomingdale's





This camp, designed by Royal Barry Wills, shows an interesting use of rough siding for walls. Crude materials are appropriate, but construction must be sound

## WEEKENDS IN THE WOODS

(CONTINUED FROM PAGE 76)

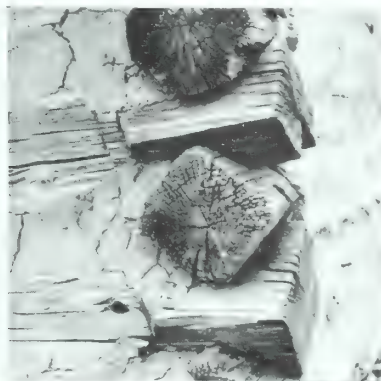
sens and must be replaced. The corner construction of these houses is other carefully designed detail requiring accurate workmanship. Every log is cut to measure, according to the plan of the structure. The house is then assembled at the plant, inspected, and taken apart again, each log being numbered for position. It is then ready for shipment and final assembly at the site. The result, be it a two-room cabin or an impressive structure resembling the seignory of old Quebec, is satisfyingly sturdy, comfortable in any weather, and a source of infinite enjoyment.

A simple frame building may be the answer to your camp problem. There is a wide range of possible treatments and building materials, and the cost can be held to a minimum, if desired. For example, if your idea is to build as seasonably as possible, a wood frame

sheathed with one of the reliable types of building board, may be adequate for you, and will be simple and inexpensive to build. This board is durable and easy to apply; it has insulating properties, and may be left unfinished on the inside. It is best to give it the additional protection of paint on the surface exposed to the weather. This same type of board may, of course, be used with very good effect as an interior wall treatment in camps or cottages whose exterior walls are of clapboard, shingle, or some other material. Still more elaborate types of frame construction would perhaps be indicated if your plans envision a Summer home which could be used the year 'round.

Another solution may be found in the prefabricated type of structure.

(Continued on page 98)



THESE details, taken from old log houses in Western Pennsylvania, illustrate the permanence of log construction as well as some of the difficulties encountered in early construction methods, now obsolete

ABOVE, note that the cracks between the logs have been "battered" with mortar. This must be periodically renewed, as the swelling and shrinking of the logs break it out, as shown in the picture at right



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## WEEKENDS IN THE WOODS

(CONTINUED FROM PAGE 97)

*In June*  
**THINK OF**  
*January*

Gar Wood equipment, from Mr. Robert M. Crawford, tells the story of the Gar Wood air conditioning system.

**FOR A NEW EXPERIENCE IN BETTER LIVING**

built of wood, in sections ready to erect at the site. One manufacturer has been engaged in selling camps, cottages, and homes of this type for more than forty years and we have no doubt as to their merit. The buildings are assembled from units so designed that an almost unlimited number of plan arrangements can be evolved. Furthermore, most of the architectural details, such as windows, doors, porches, mantels and closets are available in such variety that any normal requirement can be met. Many persons have found in this product the most satisfactory answer to their problem. In the first place, the construction is sound, and has been tested under conditions of use all over the world.

Second, there is no question of getting into more expense than was originally expected, as sometimes happens when we try to handle a "small job" without experienced advice. And finally, there is the time element. Often, when we decide to build a camp, we want it as soon as possible. The prefabricated type is usually ready to move into within two or three weeks of the time the order is placed. Incidentally, the basic requirements of camp furnishings—bunks, tables, chairs, chests, and even kitchen, bathroom and heating equipment—may be arranged for when the camp is ordered. Local labor may be used for assembly and for the building of chimneys or masonry foundations when these are desired.



Building a modern log house. Note groove and spline construction, explained in text

—*Isn't* not really a very far cry from the delights of June to the rigors of January. Must you endure another winter of parching, dusty, unhealthy heat in your home? Gar Wood owners don't! They enjoy better inside weather than that of the rarest day in June. For them, a mere finger-flick blends the precise warmth they like with the moisture they need. They breathe air that is filtered free of floating, germ-laden dust and odors. In their homes, plant life thrives. Furniture and woodwork is preserved. Curtains remain cleaner longer. There is far less dusting. Many claim a total freedom from colds.

Isn't such winter luxury well worth thinking of in June? But, in January, Gar Wood owners know that their summers, too, will be more enjoyable! For the Gar Wood gives them blower-cooling to relieve the distress of muggy days and nights *plus* filtering that traps out disease-producing pollens. And any Gar-Wood owner will tell you it costs no more for these modern luxuries than for old-fashioned heating alone. Write—while it is in your mind—for the free Gar Wood air conditioning facts booklet. You'll be glad that you did!



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## SUMMER ROOMS

(CONTINUED FROM PAGE 86)

with slip covers and curtains of shaded green checkerboard linen, green painted cornice boards paneled with lemon yellow and red lines, and lemon yellow chintz on the chair seats. While in this room the colors of the three rooms are entirely harmonious, each scheme is individual and effective in itself.

Green and white, always crisp and appealing, is a great favorite this year with decorators, particularly a light mint green as well as the more sober bottle green. On pages 79 and 80 are rooms in a town apartment done in this coloring, and the living room at the bottom of page 43 is carried out in a fresh combination.

Mr. Smith has just finished a Colonial country house living room done entirely in green and white. Walls are pickled pine. The wide planked floor is covered with a white clipped rug. Upstairy fabrics are white tweed and high crash in Celadon green. Curtains and white mohair have a printed design in Celadon green. Furniture is mahogany and pickled pine.

A bedroom in the same house also is pickled pine walls and a white ceiling. Pale pink and white striped ticking is used for bedspreads and to cover one of the furniture. Curtains are of fluted white organdie trimmed with a rick-rack. Carpet is pinky red.

Two country rooms, each stressing green and white, have recently been completed by Pierre Dutel. A living room very airy and cool looking has white walls, green tarlatan curtains and pickled pine furniture. The floor is

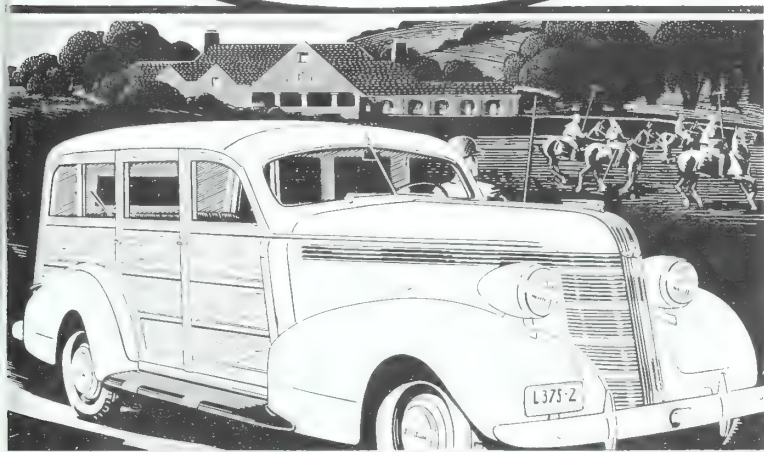
covered with Chinese matting and the side lights are rococo white iron candleabra with iron rings holding pots of ivy. Chairs are upholstered in a chintz with Lilacs and green leaves on a white ground.

Equally Summery-looking is a dining room with white walls and white woodwork picked out in green. White and green chintz is used for curtains, the floor is green decorated with white scroll border to simulate a rug. In the center of a side wall is a wide arched window. Below this, sunken in the floor, is an oblong trough planted with flowers and vines trained to grow up around the arch, giving the whole room a cool and outdoor look.

For a blue scheme, we know of nothing more charming than a child's dining room decorated by Mrs. Dodd. The wall paper is white with narrow stripes in pale blue and green. Furniture is white iron, the table having a blue painted top. The little chairs have blue leather seats and the chintz of the curtains has a crisp white ground sprinkled with blue carnations.

Finally, here is an inviting scheme by Thedlow for a country hall. Walls are lemon yellow with a painted lattice frieze in the Chinese Chippendale manner. On one wall are brackets holding colorful Chinese porcelain vases. On the other wall is a painted design of a lemon tree. Curtains are white woodweb hung from pine poles. The pine Chippendale love seats are covered in lemon yellow bourette. Floor is black rubber. MARGARET McFERRY

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## MODERNIZE WITH WALLPAPER

(CONTINUED FROM PAGE 78)



Paint one wall of a room with a large, bright design, giving added emphasis; or paper an important panel. For instance, this rich green Chinese Lily design, against a stark white background, is used with two shades of yellow paper to give a brilliant modern effect. This is an Imperial paper from Wolf Bros.

suggest old-fashioned chair rail.

Figured panels on plain walls are not necessarily new but, skillfully used, can do a good deal toward rebuilding a room. A large traditional bedroom that has ungainly wall spaces might have them broken up with a dark, heavy blue-green toile wallpaper set in panels above the beds and in the other major wall spaces of the room, with the rest of the room painted the same blue-green as the ground color of the paper. The panels would be framed in a paper molding. An adjoining dressing room might be papered entirely in the toile paper.

A bathroom can be unified architecturally by using the same paper on the ceiling as on the side walls. But the paper must be one that can stand on its head and still be pleasing. Wallpaper for use in bathrooms and kitchens, incidentally, is no gamble these days. For the new washable wallpapers gamely stand up under steam and sunlight and a soap and water bath without looking in the least utilitarian. They've been put in the hands of good designers who indeed have done such a competent job that washable papers

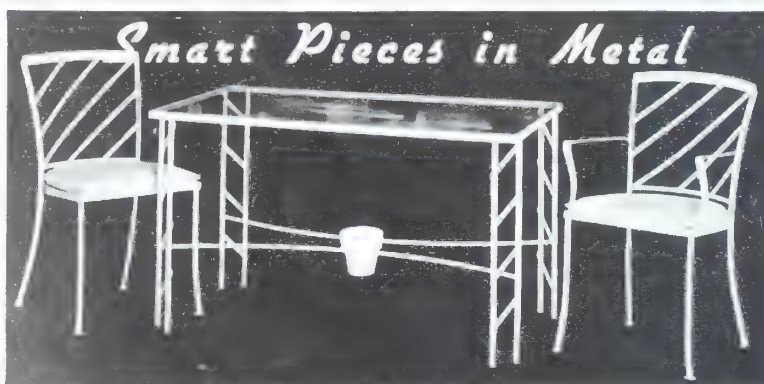
are being used charmingly in every room in the house, even in formal rooms. One washable paper which is fairly new on the market can be scrubbed with a brush. This, of course, is immensely practical in homes where there are children.

The living-dining room presents a problem which is successfully solved by combining plain and figured walls. To create the illusion of two rooms within a room, yet tie them together harmoniously, use plain color walls in the living end of the room and a charming Forsythia and Shasta Daisy wallpaper for the dining end.

A long, unbroken, uninteresting wall in a dining room might be made to appear as if it contained a bay window with a garden view by using the lattice and morning glory paper on the long wall in the adroit way illustrated. The perspective is obtained with two shades of grey paint.

A shoe-boxy and monotonous living room can be made to have architectural dignity with a dado wall-covering that simulates wood paneling. Above the dado a Chinese Chippendale wallpaper

(Continued on page 101)



Extend your living room to the outdoors with Woodard Garden Furniture. See the displays at the better stores, or catalog on request. Immediate shipment. Rust-proof. Showrooms: Waters-Klingman Bldg., Grand Rapids, Mich. Room 1684 Merchandise Mart, Chicago, Ill.



**WOODARD  
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## WALLPAPER

(CONTINUED FROM PAGE 100)

would be effective, or the wall could be painted a plain color and architectural paper pilasters used on either side of fireplace or windows.

Cut-outs of wallpaper suggest infinite possibilities. The horizontal treatment illustrated, with the pigeon and clover paper, is one idea. The pigeon motif has been cut out and used in bands around the room, as well as on the head of the bed.

One way of combining plain and figured walls in a room (which at the same time converts an ordinary, oblong living room with fireplace at one end into an architecturally interesting room) is to paint three walls of the room a soft yellow, a darker shade for dado and fireplace, with a lighter shade of yellow above both. The fourth wall might be a striped paper such as the interesting Chinese Lily leaf design shown, in green.

Unfortunate beams in the ceiling of a room can be minimized if three walls are made a soft aquamarine color, with the ceiling, including the beams, a slightly lighter shade of the same color. If the fireplace is on the fourth side of the room (a long side), this fourth wall might have shallow bookcases on either side of the fireplace going the entire length of the room, and a large mirror to the ceiling over the mantel. The wall opposite the fireplace might have a Chinese patterned panel of wallpaper which picks up the same aquamarine and salmon shades of the other three walls and the sofa. This delicious color symphony would reflect happily in the mirror over the fireplace. Such a treatment shifts the architectural emphasis of the room away from the obvious, beamed ceiling onto the newly created architectural group of fireplace, bookcases, sofa, and wall panel.

The designs of the new wallpapers lend themselves admirably to architectural treatment. Striking silver papers and designs with great tropical-looking blooms suggest themselves for panels and single wall treatments. Classic architectural details of the Regency period are evident in many papers. Little "tea-box" papers make the most of small spaces converted into dressing rooms. A great variety of stripes is available; especially dramatic are the new stripes on very shiny white paper. The coronation influence is recorded in a beautiful formal paper with gold motifs on shiny white. Borders are as varied as their uses. But it is in the floral papers where imagination is most evident. Far from the conventional flower patterns of other days, the new papers are a wealth of naturalism and a botanist's dream. Snowberries, Trumpet flowers, Apple blossoms with birds among them, and the more unusual varieties of our grandmothers' gardens are riotous over the new papers. Even humble Corn and Clover—with an occasional fourth leaf thrown in for luck—come in for a play. These botanical papers are so beautifully designed that they are quite at home in any room of the house, and one can play with the structural effects of Wheat sheafs in the living room! Inspiration for provincial papers comes from such widely separated sources as bits of Dalmatian embroidery and Early American quilting! Colors are soft and dusty, and the white patterns on colored grounds look specially fresh and livable.



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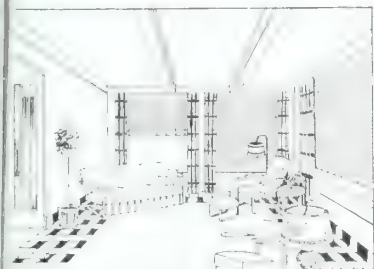
If, however, you have a Burnham Conversion Boiler, like the one shown above, you can switch from oil to coal, or coal to oil, by simply making changes on the base. You would be getting the economy heater whichever you burned.

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### THREE IN ONE



White walls and an ash blue ceiling continue to set off the copper and white lacquer furniture in this dinette corner of an apartment living room. Highest lighting over the cabinet emphasizes the varicolored pictures and the collection of decorative novelties. The copper mirrored table top matches the wall mirror. Blue and white blocked material serves for the cushion covering on the special group of dining chairs.



LIVING room corner of the same room as above. Walls in this corner are a pale ash blue with Venetian blinds of the same color. The curtains shade from ash blue down to the same royal blue as the rug. In the aspenwood end table, which stands next to the beige and eggshell striped tweed couch, is a remote control radio. Eggshell leather covers the base of the coffee table.



IN THIS section of the apartment is the music room corner, as emphasized by the aspen wood Minipiano. Eggshell leather covers the stool and the arms of the rough texture eggshell mohair-upholstered chair. Window frame and railing are painted plain blue. This entire apartment in the Ritz Towers was decorated by Madame Majeska of Modernage.



## IT TASTES BETTER OUTDOORS

(CONTINUED FROM PAGE 111)

ties and secured. When properly hung, the roast is turned around several times, then let loose. It unwinds and rewinds itself for quite a while, thereby exposing its entire surface evenly to the heat.

Because the hottest part of a fire is near the earth, the roast will cook quicker at the bottom; therefore, when it is half done, it should be reversed and hung bottom end up by placing the loops of the wire over the ends of another skewer inserted through the roast three inches from the end.

The meat to be roasted should be rubbed well with salt and pepper and oiled. The fire should be a big bed of live coals and very hot when the roasting begins, so make your fire well ahead of time. Later the coals may be pushed back a bit. Add a little more wood gradually if necessary, but avoid a big blaze. It will take two or three hours to cook the roast, according to its size. To test, pierce with a sharp thin stick. If red juice flows, the roast is not done. If white juice flows it is ready to eat.

To go back to the actual building of an outdoor fire to cook upon, the best kindling to use is either dry pine, or the bark of Paper Birch. Hard woods make good slow-burning fuels that produce a lasting bed of coals, while soft woods make a quick hot fire that soon dies down to ashes. Hickory is the best wood to use in the North, while Live-Oak of the South is also excellent as fuel. Next best to Hickory are Oak, Ash, Birch, Maple, Beech, Applewood, etc. Dry Hemlock bark makes a quick hot fire. Remember that for quick boiling, or baking, a good bed of coals and a small blaze are necessary. For roasting, a big bed of live coals is necessary. For broiling, a bed of red hot charcoal is best, and for frying a small bed of

live coals is sufficient. These may be raked out from the big fire.

Once the fire is made, the question is what should one try to cook on it. In any event it is always advisable to start out by putting plenty of fresh clean water on to boil in a covered pot. You will certainly need it for coffee and, unfortunately, the dishes have to be washed sooner or later. Also it is well to provide something ready to eat that doesn't require any cooking with which to appease, temporarily, ravenous hunger, without in anyway spoiling appetites. For this I suggest a large bowl of washed, well-chilled, unpeeled ripe tomatoes, to be dipped in a bowl of salt and pepper and eaten *telle que* or "as is". Alligator pears cut in two, perpendicularly, are easy to hold in the hand. Eaten with lime juice and salt, they make a slightly more sustaining but nevertheless good appetizer.

As a first course, any of the following dishes would be ideal:

Broiled scallops or shrimps; fried trout; eggs scrambled with sautéed, peeled, sliced hot dogs; or fried pork sausages served in the heart of ash-baked potatoes.

For the main course, any of the following would be feasible as well as acceptable:

Barbecued lamb, chicken or spare-ribs, cooked in the primitive fashion described above, or grilled on the spit, over your charcoal stove; corned beef hash; broiled steak or chops; chachlik, or broiled calves' liver, bacon, and mushrooms on skewers; accompanied or not by ash-roasted sweet or white potatoes; fried cornmeal mush; fried apples; roasted corn on the cob; beets cooked with potatoes; cabbage cooked with potatoes; or, best of all, hashed in cream potatoes, made of baked potatoes cooked the night be-

(Continued on page 101)

A VERY strongly built and rugged type of fireplace, intended for a natural setting. At "Pennstone", Harrison, N. Y., designed by H. C. Atwater



ANOTHER more or less primitive type. Lined with tile, it has a very useful iron grate set into the walls. Mary Deputy Lamson, landscape architect



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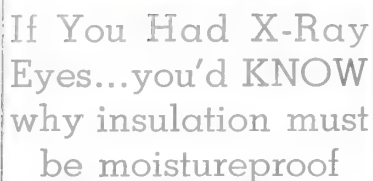
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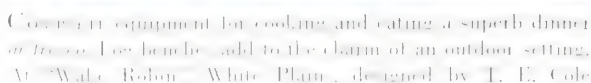
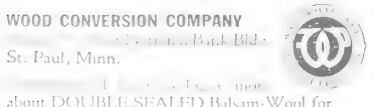




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**IT TASTES BETTER OUTDOORS**

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CONSISTENT FROM PAGE 1033

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Large Noodle portions or one from served with plenty of butter and grated Parmesan cheese make an excellent dish in themselves.

Cheese and fruit, or ice cream and cake are classic for dessert, but I hope you will try food banana—sprinkled with lime juice, confectioner's sugar, and grated fresh coconut, ambrosia on a roll—and, as a matter of fact, a bar of good, wet chocolate, melted and poked into the heart of a small roll, put in a warm place until the chocolate melts, make a pretty grand finale, provided you haven't eaten too much before. The following recipe are my favorites.

## ENVIRONMENTAL PRESSURE

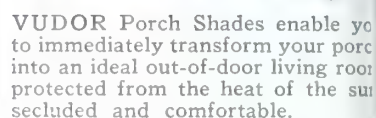
This sauce is used to paint or baste barbecued roasts, while they are cooking. Chop fine 2 small onions, put them in a pan with  $\frac{3}{4}$  cup of cold water and 2 tablespoons of vinegar. Cook until onion is tender, add

et. 1 cup, 2 tablespoons of Worcestershire, 1 tablespoon of salt, some freshly ground black pepper, a dash of paprika, a tiny pinch of Cayenne, and 1 teaspoon of Chili powder, or, lacking that, mustard. Simmer together a while, add 2 tablespoons of butter. Good with pork or lamb, but don't use it on chicken.

## BROILED SCALLOPS

Arrange alternately on skewers scallops with little squares of bacon. Roll in olive oil, to which you have added salt and pepper, a dash of Worcestershire and a little lemon juice. Drain well. Roll in fine grated stale bread crumbs. Place in broiler, close the top, and broil over, but not too near, red coals for about eight minutes in all, turning very frequently. Serve with melted butter, salt and pepper and quartered lemons. These are almost unbelievably good.

(Continued on page 105)



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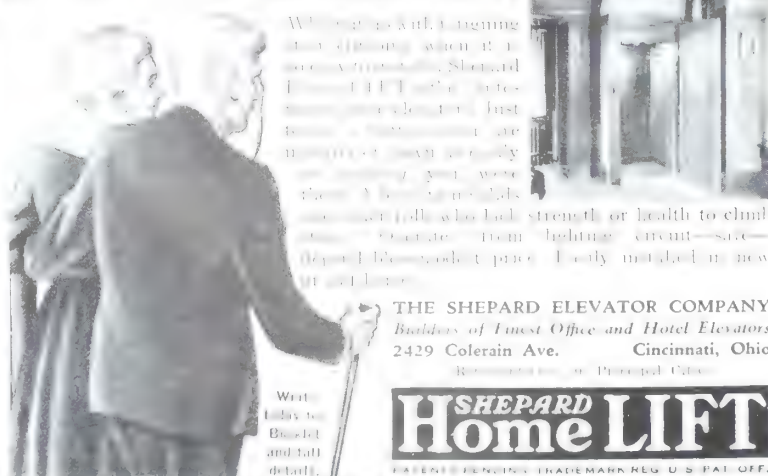


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## IT TASTES BETTER OUTDOORS

(CONTINUED FROM PAGE 101)

## BROILED SHRIMPS

Allow four or five shrimps to each person. These must be cleaned ahead of time so that they are ready to broil when brought to the picnic ground. To clean them, wash them in cold water quickly, then with little scissors, cut them down the back and with a sharp knife, remove the black intestines which run from head to tail, but don't remove the shell. Wipe clean and dry. When ready to broil, dip them one by one in melted butter and lay them side by side on a double broiler. Close the broiler, and place it over a bed of live coals, or preferably charcoal, for about five minutes or until cooked through, turning them over and over. In the meantime, melt  $\frac{1}{4}$  pound of butter, add salt and pepper to it and the juice of 1 lemon. Serve at once. The shrimp are peeled by each person, then dipped in the community bowl of melted butter and eaten immediately.

## FRIED TROUT

Wash and clean the trout. Dry them well. Put some thin slices of fat salt pork or bacon in a pan, and cook slowly until enough fat has been rendered in which to fry the trout. Remove the meat. Sprinkle the trout with salt and pepper on both sides, then roll them either in cornmeal or flour. Cook slowly until a delicate brown, turn and cook until cooked through and a delicate brown. Serve on hot plates.

## CORNED BEEF HASH

Brown 1 pound of white onions, peeled and chopped fine, by cooking them slowly in bacon fat, or butter. Do this over a small bed of dying coals, raked out from the big fire. When lightly browned, add 1 medium sized can of whole tomatoes peeled, cook down until so reduced that no more juice is left and the tomatoes are beginning to brown, then add a can of corned beef broken up well. Add enough water or, better still, bouillon barely to cover, then simmer gently until cooked down but not really dry. Serve plain buttered boiled potatoes with this.

## BROILED STEAK

First put a big earthenware platter where it will get very hot. Be sure

that you have a bed of red, red, hot coals, preferably charcoal. Then sprinkle a great big, thick, well-streaked-with-fat steak copiously with salt and pepper. And I mean copiously. I know it's supposed to draw the juice to put salt on raw meat, but in this case the meat is seared so quickly it doesn't have time to run. Put the steak in the double broiler, and put it over intense heat until seared on one side, then turn it over onto the other. After that turn it very frequently while it cooks. If one and a half inches thick it should be cooked medium rare in fourteen minutes.

In the meantime, when the platter is almost red hot, put on it  $\frac{1}{4}$  pound of butter cut in little pieces, and spread it over the platter as it melts. Then sprinkle the butter with 1 tablespoon of dry mustard or more. When the steak is almost cooked, hold the broiler perpendicularly above the platter and with a sharp fork stab the steak viciously all over to bleed it into the melted butter. Stir the butter, mustard and juice all together. Place the steak back over the grill a second then lay it in the sauce. Carve at once and eat it immediately. My, but it is good!

## CHACHLIK

Allow one very thick loin lamb chop for each person. Ask the butcher to cut out the filet of meat for you. Then have him slice it in three, then in half giving you six thin slices of raw lamb per chop. Allow four mushrooms of approximately the same size as the piece of meat, for each person. Also have ready plenty of squares of good bacon, sliced not too thin. Also have ready a plate of finely grated or rolled stale bread crumbs, and some seven-inch skewers. Wipe the mushrooms clean with a damp cloth, stem and peel them. Put the lamb, mushrooms and bacon in a bowl, an hour before you are ready to cook them. Pour over them a marinade of olive oil, lemon juice, salt and pepper. For four chops, use  $\frac{1}{2}$  cup of olive oil, 1 teaspoon of salt, plenty of freshly ground pepper and the strained juice of one lemon. Stir the mixture occasionally so that the ingredients are well saturated all over with the marinade. When ready to broil, place the meat, mushrooms and squares of bacon alternately on the skewers, (Continued on page 114)

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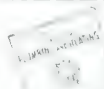


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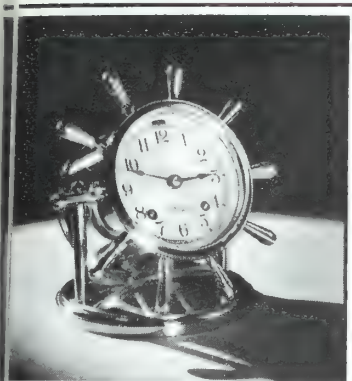
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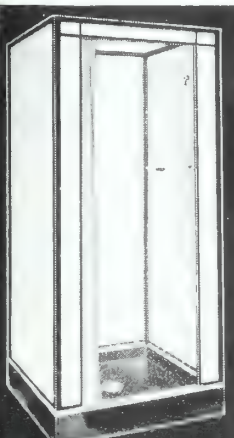


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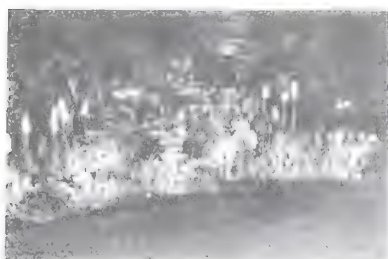
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**HOW TO ENJOY YOUR LAWN** is a booklet that tells you about the lawn. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**VARIOUS TYPES OF FENCES** is a booklet that tells you about the various types of fences. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**LIGHTNING PROTECTION FOR TREES** is a booklet that tells you about the lightning protection for trees. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**PLACING FOR GATEWAYS** is a booklet that tells you about the placing for gateways. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**THE UNITED STATES OF AMERICA** is a booklet that tells you about the United States. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

Briefly reviewed here are some of the decidedly helpful and informative booklets that cross the editor's desk. They're free unless otherwise stated, and may be had by writing a brief note direct to the manufacturers, at the addresses given below.

**CHOPIN'S LIST OF SPRING FLOWERING BULBS** is a booklet that tells you about the Spring flowering bulbs. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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**SCHLING'S LIST OF SPRING FLOWERING BULBS** is a booklet that tells you about the Spring flowering bulbs. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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**SAFEGUARDING YOUR TREES** is a booklet that tells you about the safeguarding your trees. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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### Home Furnishings and Equipment

**THE UNITED STATES OF AMERICA** is a booklet that tells you about the United States. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**HEIRLOOM PLATE** is a booklet that tells you about the heirloom plate. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**TELECHRON** is a booklet that tells you about the telechron. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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**THE HUNT** is a story of the work of John Frederick Herring, beautifully illustrated with his famous hunting scenes on Spode China. It is well worth owning, if you appreciate this type of exquisitely executed traditional china. CORLEND & THOMPSON, Dept. G-6, 100 East Ave., N.Y.C.

**OLD COLONY MAPLE** is a booklet that tells you about the Old Colony Maple. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**ONLY A STERLING IS CORRECT** is a booklet that tells you about the Sterling. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**NATAXOPHILE FLOWER HOLDERS** is a booklet that tells you about the Nataxophile flower holders. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**OBJECTS OF DECORATIVE TABLES** is a booklet that tells you about the objects of decorative tables. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**HOW TO SELECT A GAS RANGE** is a booklet that tells you about the gas range. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**ACCENT ON STYLE** is a booklet that tells you about the accent on style. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**PRELUDES OF DECORATIVE FABRICS AND FURNITURE** is a booklet that tells you about the prelude of decorative fabrics and furniture. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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**IT'S TIME TO LIVE OUTDOORS** is a booklet that tells you about the time to live outdoors. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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**BEAUTY THAT ENDURES** illustrates the beauty that endures. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

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### Building

**THE ROMANTIC HISTORY OF TILE** is a booklet that tells you about the romantic history of tile. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**COPPER, BRASS & BRONZE** is a booklet that tells you about the copper, brass, and bronze. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**OAK FLOOR** is a booklet that tells you about the oak floor. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**THIS NEW COMFORT** is a booklet that tells you about the new comfort. It gives you the names of the best places to visit, the best times to go, and the best ways to get there. It also gives you the names of the best hotels, restaurants, and sightseeing spots. It is a booklet that is free to the public, and it is available in many languages.

**WASHED AIR CONDITIONING** describes the workings of the Utica Hydro-Air system for your home, showing how it controls the four functions of air conditioning: purity, circulation, humidity, and temperature. It pictures a typical installation. UTICA RADIATOR CORP., DEPT. G-6, UTICA, N. Y.

**DEPOSIT ALL WASTE HERE**... then forget it. That's the headline story of the Kernerator, an incinerator to do away with the garbage problem in your home. It has excellent capacity, and burns up all rubbish thoroughly with a patented "air-torch" system. KERNER INCINERATOR CO., DEPT. G-6, NEW YORK, N. Y.

**THE NEW AMERICAN HOME** describes a house that's planned from the inside out—with perfect electrical and conditioning systems for the vital comforts of modern living. There are floor plans you can cut out and fit together, to plan your own New American Home. GENERAL ELECTRIC HOME BUREAU, DEPT. G-6, 570 LEXINGTON AVE., N. Y. C.

**HOMES OF STEEL** introduces you to modern homes—fireproof, insulated, permanent—that can be ordered by number from a catalog. It gives ample proof of their charm and flexibility by showing many floor plans and photographs. STEEL BUILDINGS, INC., DEPT. G-6, MIDLAND, O.

**CHRYSLER'S AIRTEMP** automatic home heating and air conditioning systems have an important story to tell of how Airtemp provides home heating and winter air conditioning "at the cost of heat alone". This booklet diagrams the installation, shows how it works and what it does for your home. AIRTEMP, INC. (Subsidiary of Chrysler Corp.), DEPT. G-6, DAYTON, OHIO.

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**THE MODERN WAY** will help you to determine which size door check you need for all the screen doors in your home—to keep them from slamming—and to be sure they're quickly and firmly closed. P. & F. CORBIN, DEPT. G-6, NEW BRITAIN, CONN.

**DIRECTORY OF GOOD SCHOOLS** is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN, 420 LEXINGTON AVE., N. Y. C.



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Div. Peat Import Corp., 155 John St., New York

## PLANT HUNTING ON THE GASPE

(CONTINUED FROM PAGE 56)

dominated by over-size churches. We passed one night in the comparative luxury of a so-called hotel with spotlessly clean rooms and steak, lobster or chicken dinners at fifty cents. A dense fog fell with the darkness and a warning horn set up an intermittent melancholy moan which echoed hollowly and repeatedly across the dripping forests from distant cliffs and mountains, with a complaint more sad and hopeless than the despairing cry of an owl.

We found many plants of interest during these three days, a quarter acre of *Anemone canadensis* along a river bank; a fine mass of *Cerastium arvense* in talus near the beach; numerous patches of *Primula lauranciana*, mostly gone to seed but with occasional umbels of pink flowers. At Mt. St. Pierre were enormous scree exactly fitting Reginald Farrer's description of that formation; massed of dry rock rubbish (shale in this case) at the foot of cliffs, covered with *Campanula rotundifolia* and thousands of plants of *Rosa blanda* just coming into bloom. The latter were never more than a foot in height, due either to the rigorous climatic conditions or occasional falls of shale which sheared off the tops. Not so far away we found *Pinguicula vulgaris* beside a waterfall, its foliage flattened against the rock like tiny starfish. *Potentilla tridentata* greeted us from the roadside with bursts of white flowers in some profusion. Fields and roadsides were white with a plant which I took at first for our common Queen Ann's Lace or Wild Carrot but which proved, upon examination, to be Caraway, an introduction from Europe.

Our arrival at Percé was shrouded in thick fog, draped low over the mountains and making any attempt to work the higher cliffs quite out of the question. Passing thru the town with its hordes of insistent guides who wished to show us the island bird sanctuary and other points of interest, we drove up the mountainside past the famous Three Sisters cliffs (apparently quite devoid of vegetation) and paused on a little plateau. On our right, cliffs dropped away to the sea with cattle grazing unconcernedly along the perilous brink while, to the left, lay a small steep-sided valley guiding a turbulent stream from the mountains. The near slope was covered with *Potentilla fruticosa*, not a gross and ragged thing as seen in Vermont pastures, but a neat

compact shrub a foot high and closely decked with yellow flowers. An attractive but hopelessly unidentifiable little Goldenrod was prevalent, as well as a decorative small *Senecio* which we decided tentatively was *S. balsamiae*. Here and there fine plants of *Campanula rotundifolia* with exceptionally large bells made a pleasant contrast to the universal yellow carpet.

The far slope was covered rather densely with *Arborea* and other underbrush, and here we found great quantities of the small yellow *Lady-slipper*, *Cypripedium parviflorum*, and a few plants of that strange root parasite, *Castilleja pallida septentrionalis*. Here also appeared the first plants of *Primula mistassinica*, its little stems never more than four inches high and otherwise easily distinguishable from *P. lauranciana* because of the lack of powdering under its leaves. Clinging to the rocks in mats of moss was *Anemone integrifolia* (known also as *A. globosa* and *A. hudsonia*) and with it *Saxifraga aizoides* about to bloom.

The following morning dawned fine and clear, so that we were able to set out immediately for the highest cliffs where *Dryas integrifolia* was reputed to grow. Making our way slowly along the base we came to a spot where the rock overhung some thirty feet, forming a long shallow cave with a curtain of dripping water in front. In this shelter grew one of the rarest prizes of the trip, *Primula mistassinica alba*, in great profusion. Almost every full-grown flowering plant was surrounded by a group of its tiny offspring and it was the latter which we collected, leaving the parent plants to sow again.

So far the *Dryas* had failed to put in an appearance and we had begun to fear that the previous season's drought had driven it from the cliffs. At last, however, we came upon a small patch within easy reach while, high above, the interesting heads of seed and occasional large white flowers peered down at us mockingly from inaccessible ledges. Finally we found a chimney, or vertical crevice, in the cliff where a difficult and dangerous ascent was possible with the aid of vegetation which clung insecurely to the rocks and not infrequently came away in our hands, bringing with it a shower of small stones.

(Continued on page 114)



Apparently doomed, seven years ago, this magnificent and historically-important tree—the famous 275-300 year-old "Washington Oak" at Gaylordsville, Conn., is today strong and healthy—saved for future generations by the "Bartlett Way of Shade Tree Care."

In 1930, Bartlett received an urgent call from the Conservation Chairman of the Connecticut D. A. R., to salvage the famous old oak shown above. The task appeared almost hopeless, for examination revealed that approximately 25 per cent of the tree was already dead. Part of the top resembled a stag-head. Much of the lateral growth had died and broken off as a result of decay, wind or ice storms. And that part of the foliage which was not riddled by canker worms was already browned and withered by an active anthracnose infestation. Examination of the old twigs on the ground indicated the presence of Oak Twig Pruners. Bark removed from dead wood disclosed the undercover work of that formidable enemy—the Two-Lined Chestnut Borer. Also, it was evident that this ancient tree was suffering from malnutrition, as revealed by the small amount of healing of bark callous over old scars; undersized leaves; poor terminal growth; and the tree's obvious difficulty in developing new foliage. In other words, America was about to lose another famous arboreal landmark through disease and neglect. But accurate diagnosis by the Bartlett Company, followed by an intensive Sanitation and Feeding Program coupled with timely Spraying to control deadly fungus diseases and insect enemies, produced almost immediate results. Today, this tree has regained much of its health and vigor. It has been saved for the generations to come. It is greatly to your advantage to check up on your trees before they are in the "last stages." Why not arrange at once for a periodic inspection through your local Bartlett Representative?

The F. A. BARTLETT TREE EXPERT CO.  
Tree Research Laboratories and Main Office  
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Bartlett Service is available in every community from Maine to the Carolinas. Write us for the address of the Bartlett Representative nearest you.

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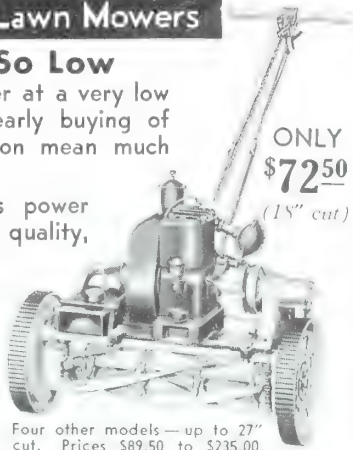
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\$72.50  
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Four other models—up to 27" cut. Prices \$89.50 to \$235.00.



**GARDEX, Inc., Dept. 76, Michigan City, Ind.**



## MEN WHO MAKE OUR FLOWERS

(CONTINUED FROM PAGE 71)

intercrossing and inbreeding until he had a hybrid that was presentable.

That was about eight years ago, and *Mercury*, the first of the Koreans to receive a name, was but the beginning of the long line of extraordinary beautiful hybrids that followed. The multiple improvements of this new race of Chrysanthemums are little less than miraculous. There is a far greater color variety, ranging from exquisite pastel tints to vivid oranges, yellows, and rich golden-bronze shades. The petals have attained a lovely lustrous texture as well as an added substance; a new health and robustness allows the plant a more graceful and stylish carriage; and their increased hardiness, plus the fact that their blooming season has been advanced from two to three weeks, prepares them for a long, untroubled reign throughout the coldest of autumn months. What a contribution to the late summer and autumn garden!

Among the most distinctive of the recent Korean introductions are, in the single types, *Apollo*, *Innocence*, and *Orion*.—all three of which were awarded the First Class certificate by the Massachusetts Horticultural Society in 1935. *Apollo* is a beautifully formed plant bearing sprays of bronze-red, old-gold, and salmon pink flowers, beginning about the second week in October. *Innocence*, which starts earlier than *Apollo*, on October 5th, blooms with such a profusion of pure white flowers, both plant and foliage are completely obscured. *Orion* introduces an entirely new color,—brilliant canary-yellow. *Romany* and *Indian Summer* are two glorious Chrysanthemums of the full double type. *Romany* begins on about October 5th to bear large, full, perfect blooms of rich carmine and soft bronze-red. *Indian Summer*, somewhat later, is a beautifully proportioned and sturdy

plant bearing full vivid orange blossoms. Both of these "doubles" last well over three weeks and defy the frost. They received a Special Award at the "Gardens of the Nations" Exhibition in October 1936. In all, 58 hybrid Chrysanthemums have been created and named.

Mr. Cumming continues his supervision of the work. For by no means does he believe that limits in improvement have been reached. His plans for the future Chrysanthemum include the development of a sweet fragrance other than the usual tangy odor; he wants a lavender and a good clear pink; and plants are needed too, he says, which will flower in those sections of New Hampshire, Massachusetts and New York where killing frosts occur at the end of September. After seeing his glorious Korean originations, no one would doubt the possibilities of these creations, and indeed, Mr. Cumming assures us that only development and quantity are necessary before these, too, are offered to the American garden.

In addition to these Chrysanthemums his hybridizing workbenches have provided the garden with three new Fall Anemones, five new Pinks, the Gaillardia Sun Gold, the Gypsophila Bristol Fairy and the Phlox Salmon Glow.

Other new perennials in the making are both pink and white Veronica hybrids of the subsessilis types; an increased color range for Platycodons, good orchid and shell pinks being already accomplished; more robust Heucheras with better foliage and more freely flowering; Hemerocallis of taller growth, larger flowers, longer season of bloom and new color tints; and he is making progress in crossing the Mollis types of Azaleas with native kinds to make an easier growing Azalea for New England conditions.

RICHARDSON WRIGHT

## BEFORE THE FLOWER SHOW

(CONTINUED FROM PAGE 17)

quently vigorous stock and this is true even with many perennials as Asters, Heleniums, Delphiniums, Chrysanthemums and even Roses.

Needless to say none but the strongest and healthiest stock is considered by the grower of exhibition flowers, and throughout the season unceasing efforts are continued, to maintain the plants free from pest and disease.

One of the most valuable aids to the exhibitor is the notebook or diary he keeps from year to year and in which is recorded such important matters as sowing dates, times of maturity, etc. To ensure the finest results it is very important that the plants are not permitted to suffer a check at any time.

Flowers to be taken to a show should  
(Continued on page 112)

## OLD-FASHIONED ROSES

LONG LOST FAVORITES NOW AVAILABLE

Rare and unusual Old-fashioned Roses have qualities that commend them highly to modern gardeners. The flowers are informal; the color tones are clear and distinct; the plants are rugged in habit, thriving in cold climates unprotected.

### Old French Roses (*Rosa gallica*)

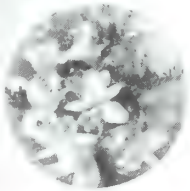
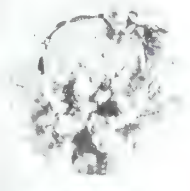
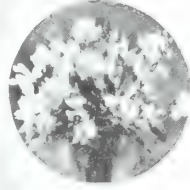
have all colors except yellow. You will be charmed with the soft pink tone, rich red, purple, maroon, lilac, crimson, scarlet, and the stripes and mottlings of many varieties.

### Our booklet "Old Fashioned Roses"

presents about 200 of the long lost French Roses, Fairy Roses, Moss Roses and other species. A copy will be mailed on request to those who are interested in these garden treasures.

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# BEFORE THE FLOWER SHOW

(CONTINUED FROM PAGE 111)

...all cleared with ... could either be cut ... morning of the show or ... before, and placed ... plunged deep in water ... other place where ... and where they will not be exposed to moving air.

The correct interpretation of the schedule presents an important problem to the exhibitor, especially as many schedules are very ambiguously worded, but every effort must be made to conform strictly to its requirements.

We may now review the following points which will be considered by the judges of cultural classes in making their awards.

1. *Tendency to Type*, implies a close resemblance to an ideal. Thus by *Belladonna Delphiniums* we mean one definite *Delphinium* hybrid quite distinct in appearance from the numerous other *Delphinium* hybrids available.

2. *Condition*—Exhibits must be rated as they appear before the judges. No allowances can be made for damage which may have occurred in transportation or during staging.

All exhibits should be free from blemish by rain burn, sunburn, bleaching, insect, disease or mechanical injury. The good grower takes precautions against these defects in various ways, thus if necessary, he cuts his *Snapdragons* and other flowers in advance of rain or sun and stores them in a cool place where they will open clean. The flower, of the orange, red, and deep blue shades of *Sweet Peas* he protects from burn by shading the blooms from strong sunshine. In a similar manner he provides shade for many pot plants such as *Ferns*, *Begonias*, *South African Violets*, *Insects* and diseases are combated by a careful program of spraying and dusting, by rotation of crops, clean cultivation and so on. Proper staking and tying, and careful handling, eliminates injury.

Good condition also implies firmness and that the flower, vegetable, or fruits are as near a perfect state of development as possible without having

commenced to pass by. In spikes or racemose inflorescences such as *Gladioli*, *Snapdragons* and *Hollyhocks* the lower-most flower should still be fresh, in flowers such as *Dahlias* and *Asters* the outside florets should show no signs of fading and this is also true of the margins of the petals of single flowers as *Pansies*. Vegetables must be fresh and crisp, and comparatively young, thus indicating tenderness. On cucumbers the faded flower should remain attached. In fruits the stalks and eyes should be present wherever possible and they also should be fresh.

The condition of foliage is very frequently indicative of good cultivation. It should be ample, free from blemish, rich in color and in many cases lustrous in appearance. The foliage should be good well down the stems or to the pots in the case of pot-grown plants.

3. *Uniformity of the individuals* comprising a dish or vase is of considerable importance. Mixing large and small specimens of the same kind always weakens an exhibit. Thus it is better to have three even-sized *Foxgloves* in a vase than one much larger than the other two. If garden *Peas* are being shown the dish should contain pods of even size; with *Grapes* the berries forming the bunch should be equally developed. Careful selection of the material will result in uniformity. In some cases, as for instance the *Grapes* and other fruits, attention in the matter of thinning will aid in this respect.

4. *Form or Shape* is an important consideration and in this matter we follow rather closely certain definite standards set up for different kinds of plants. In *Hollyhocks* for instance, we look for a high-centered flower and flat guard-petals. In *Sweet Peas* an erect standard is necessary. *Snapdragons* should have a wide corolla tube and a broad, full lip. *Double-flowered Asters*, *Dahlias*, *Chrysanthemums* and the like must not be open-centered, and should have good depth. In *Anemone-flowered varieties of Chrysanthemums* and other flowers the

(Continued on page 113)



(Right) Mr. Frederic Lebuscher trains an *Aetheonema* to hang down by training it this way.

(Left) Large electric lights are sometimes used to bring *Primulas* and others into bloom for an early show

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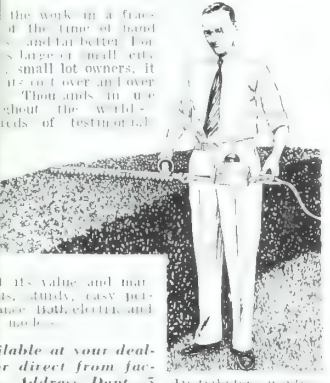
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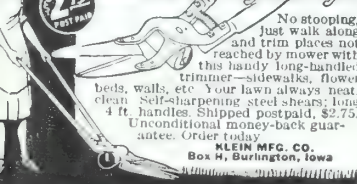
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line of demarcation between the central and circumferential florets should be well marked.

In the case of fruits and vegetables, smoothness of contour, necessitating the minimum of wastage in the kitchen or dining room, is looked for. Specimen pot plants should be well balanced and symmetrical.

Cultural practices affecting the form and shape of garden exhibits include pinching or stopping to prevent "legginess," as is practiced in the case of Chrysanthemums; early thinning to avoid overcrowding and consequent spindly growth, as with annuals and many vegetables; good and even light conditions to induce symmetry of growth in pot plants; intelligent use of fertilizers and avoidance of overfeeding; avoidance of overcrowding.

5. *Color of flowers, foliage, fruits and vegetables* is always important. In the first named it should be clear and distinct or delicate and harmonious. "Washiness," indefinite streaking and blotching are serious faults.

Foliage should be richly colored. In all fruits, even such as Apples and Pears, the natural bloom should be preserved and, other things being equal, is to be preferred to highly polished specimens.

6. *Size* receives recognition as long as conformation to type is not altered or quality in other directions permitted to suffer by over-emphasis of this factor. Size is only a merit when added to good quality.

In the case of flowers in which the small size accounts for the real charm, as for instance in the pompon Zinnia, increase of size above normal detracts from the value of the exhibit.

Fruits and vegetables will usually be somewhat above the average for the variety but not to the extent of coarseness. Varieties naturally large in size, but of known poor quality, should not be preferred to smaller varieties of recognized excellence. Many cultural practices aim to increase the size of produce, as for instance through soil preparation, feeding and thinning, watering, especially in droughts, timing of crop so that the largest specimens are available at the show date, and deep cultivation of the soil to permit perfect development of root vegetables. Over-feeding will sometimes cause poor form, as in Dahlias.

7. *Substance and Firm Texture* is not easy to define, but is readily recognized by all who know flowers. It re-

fers to a character of the tissues themselves so that a flower having good substance stands up well without readily bruising and becoming flimsy. Lack of sufficient food, poor strains and too much shade may cause loss of substance in the petals of flowers. Too high a temperature also results in poor substance in indoor grown flowers.

8. *Poise and Arrangement of Flowers on the Stem* must be given proper consideration, for upon these does the usefulness of the plant or flower for decorative effect to a large extent depend. The poise of the individual flowers is well illustrated by the Dahlia. A flower which hangs downward is considered less desirable than one which is held up boldly so that one looks straight into its face. In branched inflorescences a graceful disposition of the individual flowers is desirable. Spiked and racemose inflorescences as instanced by Gladiolus, Stocks, Snapdragons and Mignonette should be shown with the flowers evenly spaced so that individuals just clear each other. In the case of many subjects in pots, as Primulas and Cyclamen, it is a serious defect if the flowers are down among the foliage instead of carried well above. Good strains, plenty of room to develop, freedom from pests and adequate feeding all count towards attaining poise and arrangement of the flowers forming the inflorescences.

9. *Character of Stem.* Long stiff stems are an indication of quality in most flowers, but especially in such subjects as Sweet Peas, Roses, Carnations, Chrysanthemums and Dahlias. Thinning and disbudding of growths, as in Sweet Peas and Dahlias, good light conditions and proper attention to the matter of providing a suitable food and water supply encourage good stem production. Early attention in the matter of staking is important.

10. *Floriferousness* refers to the number of flowers out at any one time and is to a large extent responsible for the mass effect. By shading the lower flowers of Gladioli and Hollyhock, a greater number may be had fully expanded on the same spike at once than if no such shading is given, and similar tricks can be played with certain other flowers. Careful stopping, as a means of timing Chrysanthemums and many other pot-grown plants, is practiced to ensure as many flowers being expanded at once as is possible. Roses are timed by pinching and sometimes by shading the flowers.

## BEFORE THE FLOWER SHOW

(CONTINUED FROM PAGE 112)

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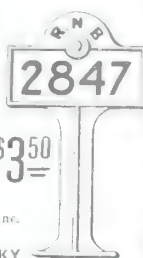


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## IT TASTES BETTER OUTDOORS

(CONTINUED FROM PAGE 105)

...them with onion and continue with bacon, using two slices of bacon each time. When all the skewers are prepared, roll each one separately in the bread crumbs. Then roll them in a plate of melted butter, and place them on a double grill, and broil them over a bed of red-hot charcoal, turning them frequently. They should be cooked to a turn in seven or eight minutes. Don't cook too long. Serve without removing the ingredients from the skewers, on a hot platter containing a little melted butter. Eat at once.

### ASH-ROASTED WHITE OR SWEET POTATOES

Select smooth uniform potatoes of medium size. Wash them well. Make a bed on the side of your fire of hot dead ashes, from a burning fire. Lay the potatoes on this bed, side by side, cover them completely with plenty more dead ashes. Then cover them well with a big bed of glowing coals, adding more as they burn out. In two hours they should be cooked through. Remove from ashes, wipe them clean with a cloth. Serve plenty of sweet butter with them.

### ICE CREAM COOKED WITH POTATOES

Wash, peel and slice thin, one or two tender (boil) for each portion. First cook in a little oil, then in a

frying pan. Break the bacon in little pieces and add the beets. Cover with cold water. Cover and cook slowly for one hour, then add a layer of raw potatoes, sliced very thin. Cover again, and cook quickly until the potatoes are cooked through. Then brown 1 onion, peeled and chopped fine, in a big lump of butter. Stir into it 2 teaspoons of flour and when it has cooked together two or three minutes add the beets and potatoes and stir all together well. Squeeze a little lemon juice over it, salt and pepper to taste, add another lump of butter and serve at once.

### AMBROSIA ON STICKS

This is nothing more nor less than ice cold oranges speared onto sturdy half-inch-thick square sticks, about nine inches long, pointed at one end. The oranges are then peeled with a sharp knife almost all the way down to the stick. Place the required number in a big bowl, containing a little chopped ice. They are eaten from the stick, just like a glazed apple on a stick. It's very messy, to be sure, but fun. When these are served, pass at the same time a bowl of cold thick syrup highly flavored with Curaçao or Gointreau, and a bowl of freshly grated cocoanut. The orange is dipped first in the syrup, then rolled in the cocoanut and eaten promptly.

## PLANT HUNTING ON THE GASPÉ

(CONTINUED FROM PAGE 109)

In this manner we proceeded slowly upward the slope, below it becoming more and more enlightening and the ever increasing patches of *Dryas* always maddeningly out of reach. Toward the summit we ceased to consider the *Dryas* at all and devoted our entire attention to climbing and wishing that we had never started up in the first place.

However, when late on level ground at last, we found our wayward, the bond of the cliff was a natural rock garden which would have stirred the heart of the most blasé follower of *Lucia Sten*. Clusters of *Potentilla fruticosa* formed a brilliant yellow backdrop, while before it were masses of the blue *Oxytropis* mentioned before which, to us, we could tell,

had never been described or named. The general effect was of a large and lush but delicate *Corydalis* turned a delightful shade of blue. *Dryas integrifolia* grew in mats, interrupted by *Saxifraga aizoon*, *S. aizoides* and *Anemone integrifolia*. Here were also seen groups of *Erigeron compositus*.

Late that afternoon we set out for home along the peninsula's botanically uninteresting south shore, with the vivid memory of that high and lonely garden filling our minds. Clouds massed up around the sun to bid us a spectacular farewell.

EDITOR'S NOTE: This is the second and last of a series by Mr. Wilder on plant hunting on the Gaspé peninsula. The first appeared in the May issue.



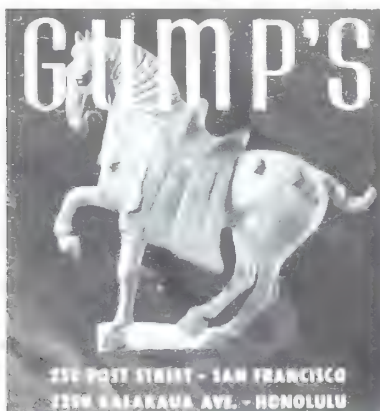
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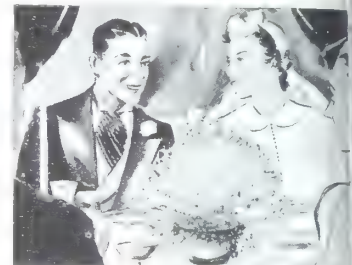
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## ROSES ABROAD

(CONTINUED FROM PAGE 53)

bloom to produce strictly garden Roses.

In Germany we have a different situation owing to the climate, which in a large part of the country Winter kills Hybrid Teas. The Hybrid Tea now is used only by the few people who are willing to give their plants an elaborate and costly protection and those hybridizers who still work the Hybrid Tea aim only at the commercial cut-flower type for greenhouse culture.

For garden purposes the Germans are working back to the Hybrid Perpetual strain, which has been greatly improved through bud selection, so that varieties once considered June bloomers have been developed in everblooming plants. I saw fields and fields of regular Hybrid Perpetuals in fine mid-Summer bloom. They have also in Germany given preference to large flowered Polyanthas. They feel that the average man who plants a Rose garden wants a continuous show the entire Summer and wants to be reasonably sure that his plants will be there the next year.

One of the two great German hybridizers, Peter Lambert of Frau Karl Druschki fame, has been working for the last years on Hybrid Perpetuals and several very interesting new types can be expected from him. The other hybridizer, Wilhelm Kordes, has been specializing in producing a hardy type of bedding Rose which, although called large-flowered Polyantha, includes several new wild strains and gives a fair illusion of Hybrid Teas. It is to these types that the average German gardener is looking for the future. Kordes has also developed a line of very hardy Climbers out of *R. macrantha*, the wild Rose of Central Europe.

In Italy, where the Winters are mild and the Summer is very hard on Roses, they are also becoming partial to these hardy strains, reasoning that if a Rose is constitutionally strong enough to withstand hard Winters it should be able to stand also difficult Summers. Where years ago we could see the Climbing Tea Roses at their best, we now see the teas replaced by such hardy types as Dorothy Perkins and American Pillar. For bush Roses they use the most rugged Hybrid Teas and species hybrids, and have developed a very fine strain as good for garden use as for cut Rose culture. Thus the Italian Riviera has conquered the Central Europe cut Rose market. It is a sure sign of the times and of change in Rose culture when the Italian government,

great patron of floriculture, offers a prize of \$1000 for a hybrid of *R. Moysesii*, one of the hardiest Chinese species.

In Spain the Rose fashion was toward highly colored, or gipsy types, approaching as near as possible a mixture of their national colors, red and yellow. These colors could only be obtained through close inbreeding of the Pernetiana strain which even under their sunny sky is inclined to leaf diseases, although not as much as in our climate. The Spanish are now coming to prefer the more robust Hybrid Tea crossed with hardy species of conservative tints and solid colors, white, pink, red and yellow shades, without the polychrome effects once so popular.

Switzerland, which we associate with perpetual snow and Winter sports, has a most remarkable Rose climate and I saw there Roses of my own origination which I did not recognize, so luxuriantly beautiful they were! It is, therefore, not surprising that Rose culture should have become important; and that very large Rose nurseries for the garden types and greenhouses for the cut Rose have recently been established. Growers have taken up hybridization and we will soon be able to admire the ruggedness of their carefully bred strains.

In Denmark and Scandinavian countries, the Hybrid Tea is but an annual, another Geranium. However, their love of the Rose is undaunted. They have developed a strain of hardy bedding Roses which gives them a mass of color for a long season and can be used in sprays for house decoration. Some varieties give at a distance the impression of Hybrid Teas. That new strain is now generally known as the Poulsen Roses.

We American Rose growers could take a lesson from the European evolution, not because of the political angle or division of our vast territory but because of our variety of climates. While the Rose is the universal flower, no particular variety is universal. We have not found yet, nor will we ever discover, a Rose adaptable everywhere. I firmly believe that the future of the Rose in America rests upon regionality. Each climatic zone and center of population should develop or select its own strain and types. We do not expect to grow Palm trees and Bananas in Maine, nor would the reforestation service attempt to plant Hemlocks and White Pines in Florida or California. So be it with the Rose.

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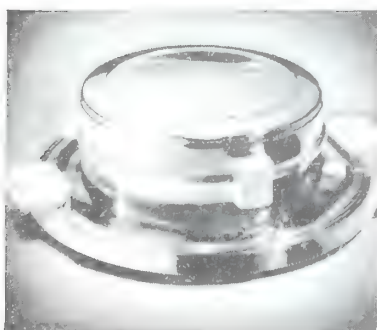


# IF You WERE A June Bride



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## Beauty from the Elements

The June 1 issue of Vogue brings you the whole technique of summer beauty . . . how to maintain your loveliness against the forces of sun and sea and air . . . how to absorb their grand, health-giving qualities without sacrificing the hard-won grooming of your hair and skin . . . in short, if you take Vogue along, you can return from a vacation in the open looking as marvelous as you feel.

Vogue's Summer Beauty issue is always one of its most memorable. This time there are 11 full pages on beauty alone—plus a last-minute report of the Paris Mid-Season Openings, a 4-page portfolio of clothes for older women, a delightful collection of country clothes, and many lively Vanity Fair features. Reserve your copy of this fascinating issue now.

**VOGUE**

at all good news-stands June 1

















